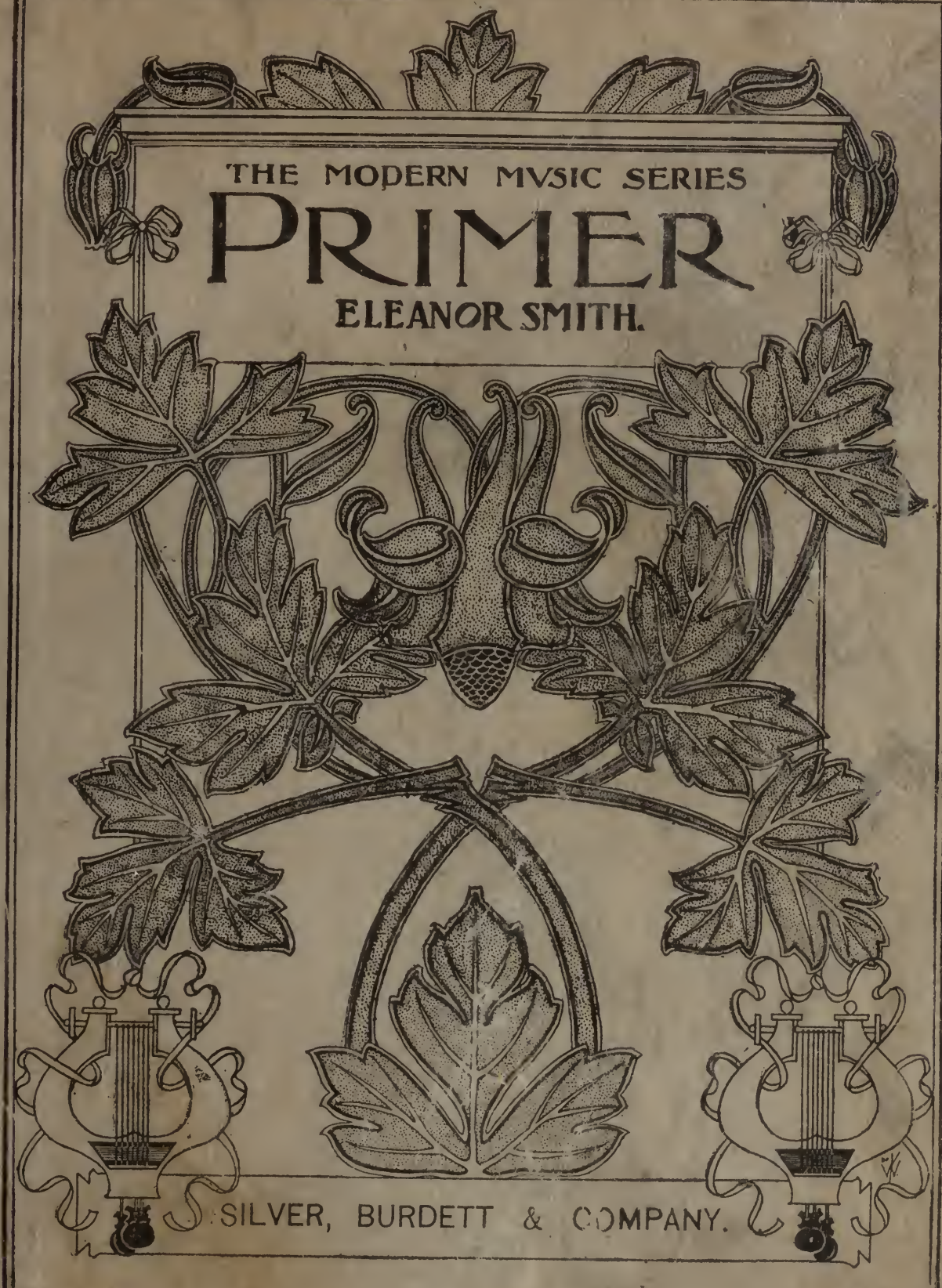
THE MODERN MUSIC SERIES

PRIMER

ELEANOR SMITH.



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The Modern Music Series

A PRIMER OF VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED THROUGH THE CONSIDERATION OF COMPLETE MELODIC FORMS AND PRACTICE BASED ON EXERCISES RELATED TO THEM

BY

ELEANOR SMITH

AUTHOR OF "SONGS FOR LITTLE CHILDREN," TEACHER OF MUSIC IN THE CHICAGO KINDERGARTEN COLLEGE AND FROEBEL'S KINDERGARTEN SCHOOL. FORMERLY IN CHARGE OF DEPARTMENT OF VOCAL MUSIC IN THE COOK COUNTY NORMAL SCHOOL

SILVER, BURDETT AND COMPANY

NEW YORK BOSTON CHICAGO

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INTRODUCTION.

The degree of ability attained in any department of knowledge depends finally upon the amount of effort put forth; for whatever may be said of the value of "influence and culture," the only real training the individual receives, from the standpoint of educational results, is that acquired by independent effort.

The all-important principle in education, however, lies back of this question of effort, and concerns the means by which this effort is aroused, and the material upon which it is based. This principle, stated broadly, is that the content of all our knowledge is primarily derived from experience, and that the quality of our ideas corresponds with the quality of the things by which we have been influenced. It is not sufficient for those who are responsible for the education of children to say that their pupils can do this or that admirably, with precision and despatch, for these very qualities may mean the violation of some principle of natural healthful development; so that, when we say a child can read music correctly and rapidly, it is but proper that we should examine the processes by which he has learned, and should test carefully the quality of material on which his study has been based, that we may satisfy ourselves whether the work done will stand the test of art education for the child.

Some would test the child's progress in music by the mere ability to read at sight, and would consider it sufficient if to this mere power of utterance were added a semblance of proper expression. They forget that these qualities of correct expression and artistic ideals cannot be added to mere ability as decorations are added to wood or stone. They must be born through the spirit of the endeavor that brought power to the individual. This principle is not a new one in education, and it seems strange that in all the different branches this battle must be fought over. Nearly every branch of education has already been reformed by the force of these simple truths; and it is almost unaccountable that music, the most sensitive of the arts, the language of the emotions, should be the last to conform to them.

The first essential, then, is that the child should have a sufficient musical experience as the basis for his training; the second, that his interest, aroused through this experience, should be properly directed so that he may be developed in a knowledge of music and its elements.

The author of the Modern Music Series assumes that children possess musical instincts that demand recognition at the beginning, and that they are entitled to the best in music as well as the best in literature; that they can be taught to read music through the use of simple, beautiful melodies, instead of exercises and songs made for the occasion, and that practice makes a deeper impression on the child if it is secured through melodies that appeal to him, and awaken in him the true spirit of song. It is not necessary, in order to pave the way for future development, to weaken the character of the music used.

As the co-ordination of the study of art, history, geography, and literature reënforces the power of the mind through the reaction of each upon the other, so the use of interesting melodies stimulates the effort to grasp the elements of which they are composed.

The Modern Music Series, instead of requiring children to advance through exercises which confine their activities to purely mechanical processes, furnishes an opportunity for practice of the highest order, and at the same time gives the children pure melody at each step.

The conclusion is that technique in music, like all formal sides of vital art, to be rightly learned, must be gained from observation and study in the art itself, and consequently all knowledge and power must be derived from and related to actual experience in song. It is only when songs are presented improvidently, at the expense of the child's understanding, that the true pedagogical end is defeated. But if song is used according to a pedagogical plan, it may be made to reveal to the pupil all the elements of which it is composed.

SUGGESTIONS TO TEACHERS.

In this volume the children should learn, by imitation, to sing and enjoy the melodies to be found in Part I. They should then make observations upon the rhythm, by recognizing its pulses, with hand-beat or some other way, and of the tonal characteristics by comparing the simpler phrases with the scale itself. This may be presented orally, or indicated from a tone-ladder or similar device. In this way, through singing, the children will become familiar with different kinds of rhythm (double, triple, etc.), and with the simpler intervals of the scale. This training in the recognition of form should be carried on until the children have acquired a vocabulary of typical forms which can be sung with the same freedom and spontaneity with which they sing their songs. The attention of the children may be directed to the characters upon the staff, and they may learn to follow the simpler scale passages and intervals through the notes which represent them. The more definite study of the staff notation, however, should be reserved for Part II.

Having acquired familiarity with the elements of time and tune, so that through singing, observation, and finally, definite practice, they are known and recognized, the child may be expected in Part II. to use and test the knowledge and power thus gained. In fact, the experiences in Parts I. and II. may be quite closely related; and it will be found, perhaps, that the best progress can be made by furnishing opportunity for independent effort, as given in Part II., almost from the beginning of Part I.

In Part II. much of the very simplest song material has been provided. Each little melody presents its own problem — its scale fragment, intervals, and rhythmic contrasts. These occur again and again in different tunes and in various combinations, and each time they are identified they become more surely a part of the child's musical vocabulary. The fact of their forming a part of some interesting song-story serves to impress them more firmly upon the mind of the pupil.

In Part III. many of the songs are too difficult to be sung entirely by note, but may be learned partly by imitation and partly by note. Among these are songs of the seasons, and songs for special occasions.

The three parts in this volume admit of six essential modes of procedure, viz.:

1. *Rote singing.* Spontaneous rote singing should be an important feature of the daily music lesson in all the primary grades. It should be practiced frequently in any grade when it is necessary to put the children in a melodic frame of mind.

2. *Song-inspired interval drill.* The children should learn to sing short melodic phrases (intervals and scale fragments), the relation of such phrases to the song on the one hand and the scale on the other to be made plain to them at all times. A good many songs will have to be treated in this way, and the process followed up by careful drill, the teacher having clearly in mind at all times the object to be accomplished. All interval practice should be given with melodic progressions in view.

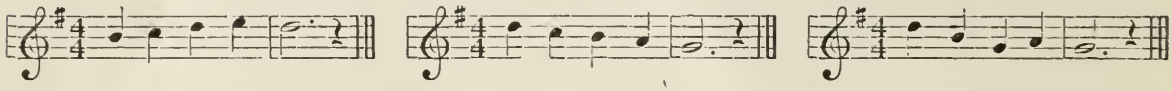
3. *Sight singing.* For this purpose Part II. furnishes an abundance of varied and simple melody. In order that the children may be trained to think melodically, they should at first receive frequent help from the teacher.

4. *Singing by note and by ear in combination.* During the early stages of sight-reading simple melodies should be taught, first by imitation and then sung with their syllables. The teacher thereupon shows the children the written expression of the melody, pointing to the notes in the meantime. While this process alone will not develop independence, it is necessary in order to encourage flexibility of thought, and to make a connecting link between spontaneous expression and intellectual effort. The children should be required frequently to imitate the teacher in singing familiar tunes with

syllables instead of words. By this means they will learn to associate scale names with scale passages and intervals.

5. *The study of songs by note and by rote.* There are many beautiful, easy songs that are valuable for sight-singing practice, although they contain a phrase, or possibly a line, too difficult for the children to read. While the mechanical teacher would discard such songs, because they do not conform to his ideas of gradation, they are most valuable, because they give the children glimpses of higher ideals as they go along. The easy lines, therefore, should be sung by note, and the teacher should come to the rescue when the more difficult passages are reached.

6. *Writing melodies from memory.* Written work is a valuable aid to the memory. Children will acquire a more definite knowledge of the staff notation by the practice of writing music. Intervals are thus visualized, and become more firmly fixed in the mind. After the children have acquired a fair vocabulary of type forms that can be sung at call, or from the staff, they should be required to write very simple melodies that they know by heart. Short phrases should be dictated at first, such as the following:



The teacher may also dictate melodies by calling the scale names. The latter process, of course, is not an ear test.

Attention is called to "Special Studies" to be found on pages 68 and 69.

Thus through the three parts of this book the child is led from step to step in such a way that he will understand and enjoy music, and acquire the power to read and render with expression the songs within his range of taste and ability. The methods here outlined are sure to benefit the most unmusical children, while they will greatly interest and profit those who have a keen appreciation of and love for music. In so far as the author has accomplished this high aim, and has thus contributed to the enjoyment and improvement of the children, will there come satisfaction for this effort.

TABLE OF CONTENTS.

SONGS OF THE SEASONS.

		PAGE
Autumn Days		118
Earth's Dresses		54
Happy Eskimo, The	*Eleanor Smith*	50
Harvest Time		48
Indian Summer		48
Jacky Frost	*Eleanor Smith*	80
January and February		49
Joyful Days	*Wilhelm*	72
May's Coming	*German*	11
May Time	*Naegeli*	19
Month of May, The	*Eleanor Smith*	93
October	*J. K. G. Loewe*	87
On a Snowy Day	*Old German*	55
Sleighing Song	*Old Tune*	52
Snow Bird's Message, The,	*Carl Wilhelm*	12
Spring is Coming	*J. A. Martin*	32
Summer or Winter	*Nursery Songs*	29
Winter's Music	*German Folksong*	14

SONGS OF NATURE.

An Explanation	*Hanoverian Folksong*	31
Asleep and Awake	*S. Reid Spencer*	102
Daisies		42
Dew Drop, A	*W. W. Gilchrist*	85
Face in the Brook, The		125
Fruit	*I. T. Wilson*	29
In May	*Old English*	46
Lady Daffadown		29
Little Pilgrims	*F. H. Arkwright*	44
Little Trolls are Spinning	*Eleanor Smith*	101
Little Gypsy Dandelion	*Eleanor Smith*	10
Moon, The		17
Morning Glory, The	*G. W. Chadwick*	74
Mystery, A	*K. G. Hering*	98
Naming the Trees	*Folksong*	10
Prisoners		38
Signs of the Weather	*Old Folksong*	15
Song to Venus		67
Stars and Dewdrops	*Witthauer*	51
Streamlet, The		63
Trees, The	*Ancient Folksong*	10
When the Stars	*Dr. Garrett*	101

BIRDS.

Goldfinch, The	*Brahms*	79
Humming-Bird, The		60
Lady-Bird	*French Melody*	58
Mournful Linnets, The	*Children's Songs*	42
Owl, The	*Ethelbert Nevin*	73
Robin in the Cherry-Tree		11
Robin and the Redbreast, The		47
Robin's Return	*Carl Attenhofer*	16
Snowbird, The	*Reissmann*	35
Swallow, The	*Folksong*	81
Time to Rise		26
What the Robin Sings	*Eleanor Smith*	97
Woodpecker, The	*Ethelbert Nevin*	82
Wrens and Robins		23

RAIN.

Gray Rain		58
Rain, The	*G. Jaspersen*	37
Raindrops, The		27
Rain Song	*Eleanor Smith*	86
Robin's Rain Song		64
Signs of Rain	*German Folksong*	36

ACTION.

Dancing Song	*Rhenish Folksong*	23
Dancing Song	*Folksong*	110
Firemen, The	*Ethelbert Nevin*	88
Happy Little Alice	*Eleanor Smith*	20
Journey's End	*Eugene Loop*	22
Left, Right		49
Marching		22
Mill-Wheel, The		30
Sleigh Ride, A		47
Windmill, The	*German Air*	14

WORK.

Apple-Tree, The	*French Folksong*	18
Blacksmith, The	*Gruenberger*	90
Dairy Maids, The	*Old English Tune*	9
Morning Song	*English*	76
Sing a Song of Workshops	*G. W. Chadwick*	20
Work and Play	*Carl Wilhelm*	74

PLAY.

A-Riding	*Nicolai*	64
Air Ship, The	*French Folksong*	84
Big Drum, The	*Mark Seely*	15
Body Guard, The		41
Bogieman, The	*Old German*	70
Bouncing Ball		27

		PAGE
Fairies' Dance, The	*Eleanor Smith*	48
Jumping Johnny	*Nursery Rhyme*	46
King of France, The		47
London Bridge	*Old Tune*	32
Make-Believe Town	*Gruenberger*	17
Mix a Pan-Cake	*Childhood Days*	38
My Dolly	*French Folksong*	12
Open the Gates as High as the Sky		78
Playing Horse		116
Polly's Piano		26
Rider on the Rocking-Horse	*Taubert*	94
Ring, The	*J. W. Elliott*	100
Ring Around a Rosy	*Reinecke*	21
Three Plum Buns		41
Young Jasons, The	*Brandenburg Folk-song*	40

ANIMALS.

Barnyard, In a		117
Bunny and Polly		61
Elephant, The		52
Frog-making		46
In a Barnyard		117
Mouse Cousins		34
Ponies, The	*French*	52
Pussy	*Nursery Songs*	27
Pussy Cat		116
Pussy Cat, Pussy Cat	*J. W. Elliott*	36
Squirrel, The	*German Folksong*	30
Squirrel, The	*Eleanor Smith*	13
Squirrels' Tea, The	*French Air*	14
Thank You, Pretty Cow		59

MISCELLANEOUS.

Bells in the Steeple		34
Dream, A		45
Dustman, The	*Brahms*	125
Five Little Girls		53
Gentleness		46
Hurdy-Gurdy Man, The	*Carl Wilhelm*	57
Months, The		62
My Cap		81
Ten O'clock		65
Tick, Tock	*Children's Songs*	28
Topsy Turvey	*John Martin*	75

INSECTS.

Bees are Humming		59
Butterfly, The	*Erwin Oehme*	55
Friend in Need, A	*Carl Wilhelm*	66
Reason Why, The	*German*	28
Silk Worm, The		30
Spider, The	*Folksong*	23

WIND.

Snowing and Blowing	*German Folksong*	34
Winds of Evening	*French Melody*	13
Wind, The	*English*	45
Wind, The	*W. W. Gilchrist*	102

OCCASIONAL.

Bedtime	*Martin*	124
Bugle Call, The	*Old German*	54
Child's Thanksgiving, A	*John Martin*	105
Child's Evensong, A	*Stainer*	78
Christmas Bells		44
Christmas Time	*John Martin*	104
Christmas Tree, The	*Myles B. Foster*	106
Father-Christmas	*Folksong*	57
Good News	*G. Jaspersen*	62
Guardian Angel, The	*Brahms*	108
Morning Prayer	*Rheinberger*	99
Morning Song	*Gersbach*	123
Mother's Prayer	*Schulz*	122
My Country, 'Tis of Thee	*Carey*	109
Now the Day is Over	*Rinck*	110
Prayer, A	*Kreuz*	107
Soldier's Song	*Old English Game*	16
What a Good Child Says		116
When the Little Children Sleep	*Reinecke*	96

A PRIMER OF VOCAL MUSIC.

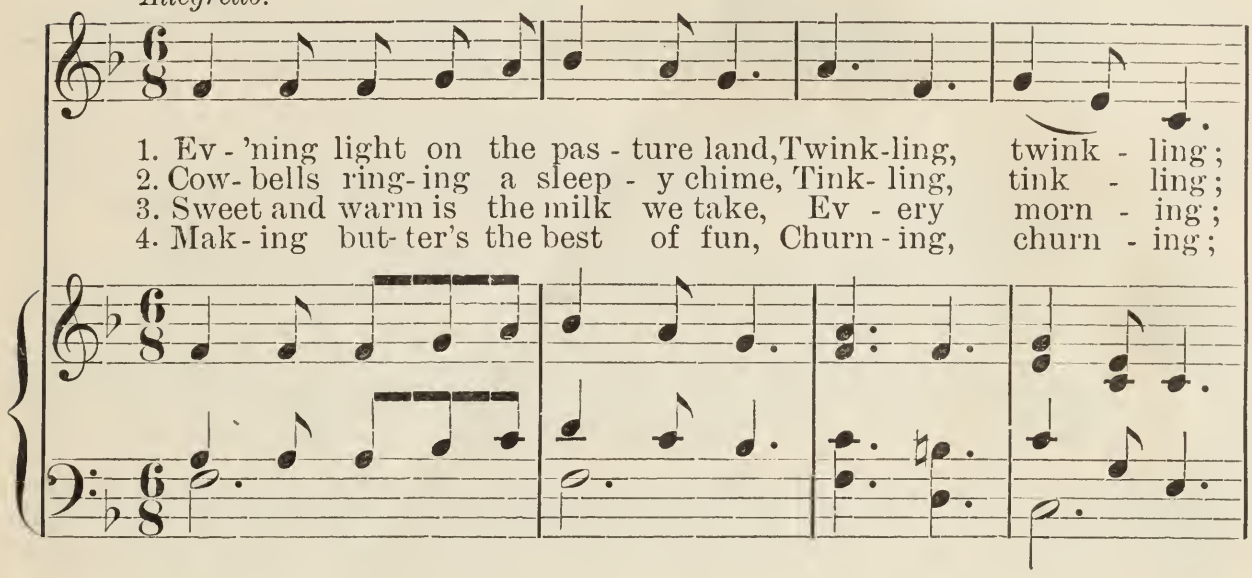
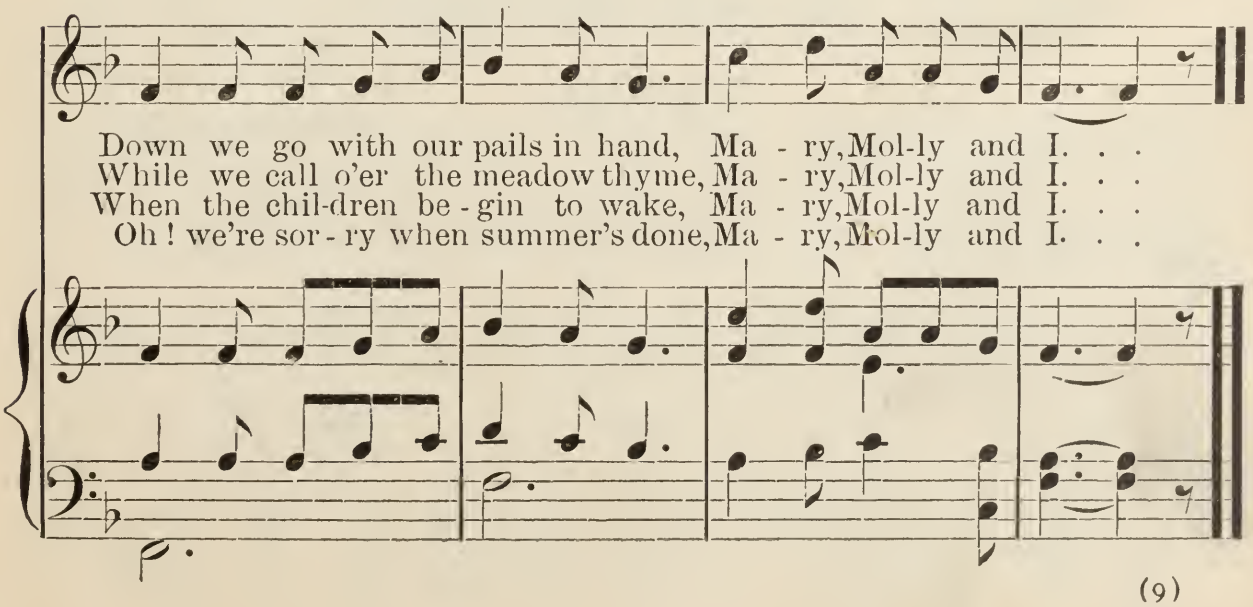
PART I.

SONGS FOR IMITATIVE PRACTICE, AND FOR THE OBSERVATION AND STUDY OF MUSICAL ELEMENTS.

The Dairy Maids.

James Slocum, by permissson. Old English Tune.

Allegretto.

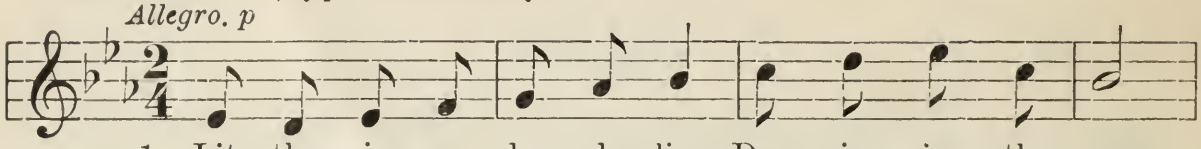

1. Ev - 'ning light on the pas - ture land, Twink-ling, twink - ling;
2. Cow- bells ring-ing a sleep - y chime, Tink- ling, tink - ling;
3. Sweet and warm is the milk we take, Ev - ery morn - ing;
4. Mak - ing but- ter's the best of fun, Churn - ing, churn - ing;

Down we go with our pails in hand, Ma - ry, Mol-ly and I. . .
While we call o'er the meadow thyme, Ma - ry, Mol-ly and I. . .
When the chil-dren be - gin to wake, Ma - ry, Mol-ly and I. . .
Oh! we're sor - ry when summer's done, Ma - ry, Mol-ly and I. . .

Little Gipsy Dandelion.

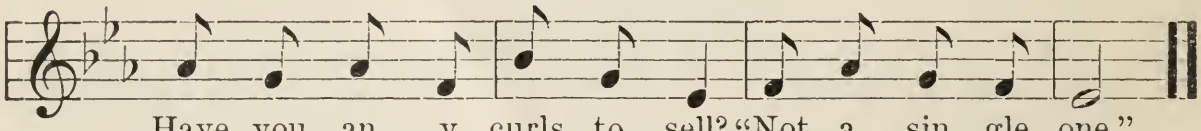
Mary N. Prescott. Eleanor Smith.

From St. Nicholas, by per. of the Century Co.

Allegro. p



1. Lit - tle gip - sy dan - de - lion, Dan - cing in the sun,
2. Lit - tle i - dle dan - de - lion, Then I'll mow you down,
3. "Ah! I gild the fields a - far In the pleas - ant Spring,

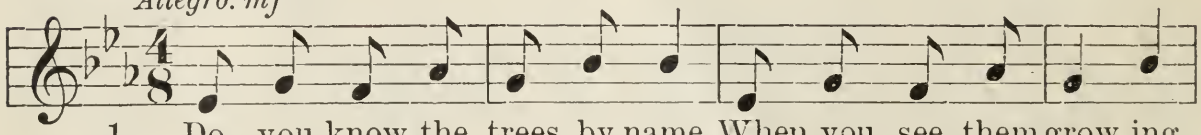


Have you an - y curls to sell? "Not a sin - gle one."
What is it you're good for, pray, With your gold-en crown?
Shin - ing like the morn-ing star, With the light I bring."

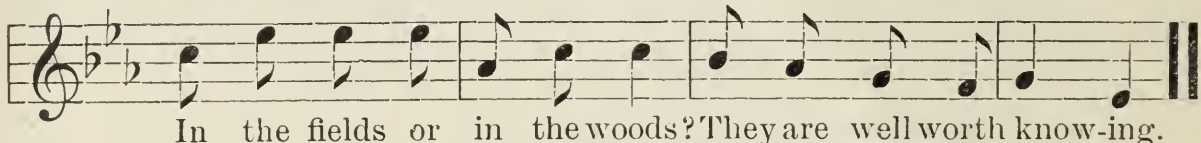
Naming the Trees.

Rebecca B. Foresman. Folksong.

Allegro. mf



1. Do you know the trees by name When you see them grow-ing
2. Watch them in the ear - ly Spring When their buds are swell-ing,
3. Watch them la - ter when their leaves Ev - 'ry - where are show-ing,

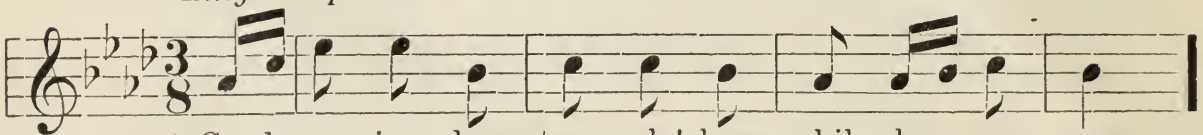


In the fields or in the woods? They are well worth know-ing.
Watch each ti - ny lit - tle leaf Leave its co - sy dwell - ing.
Soon you'll know the dif-f'rent trees When you see them grow-ing.

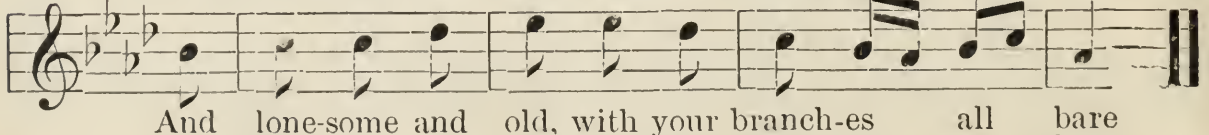
The Trees.

Translated from the German. Ancient Folk Song (1644).

Allegretto. p

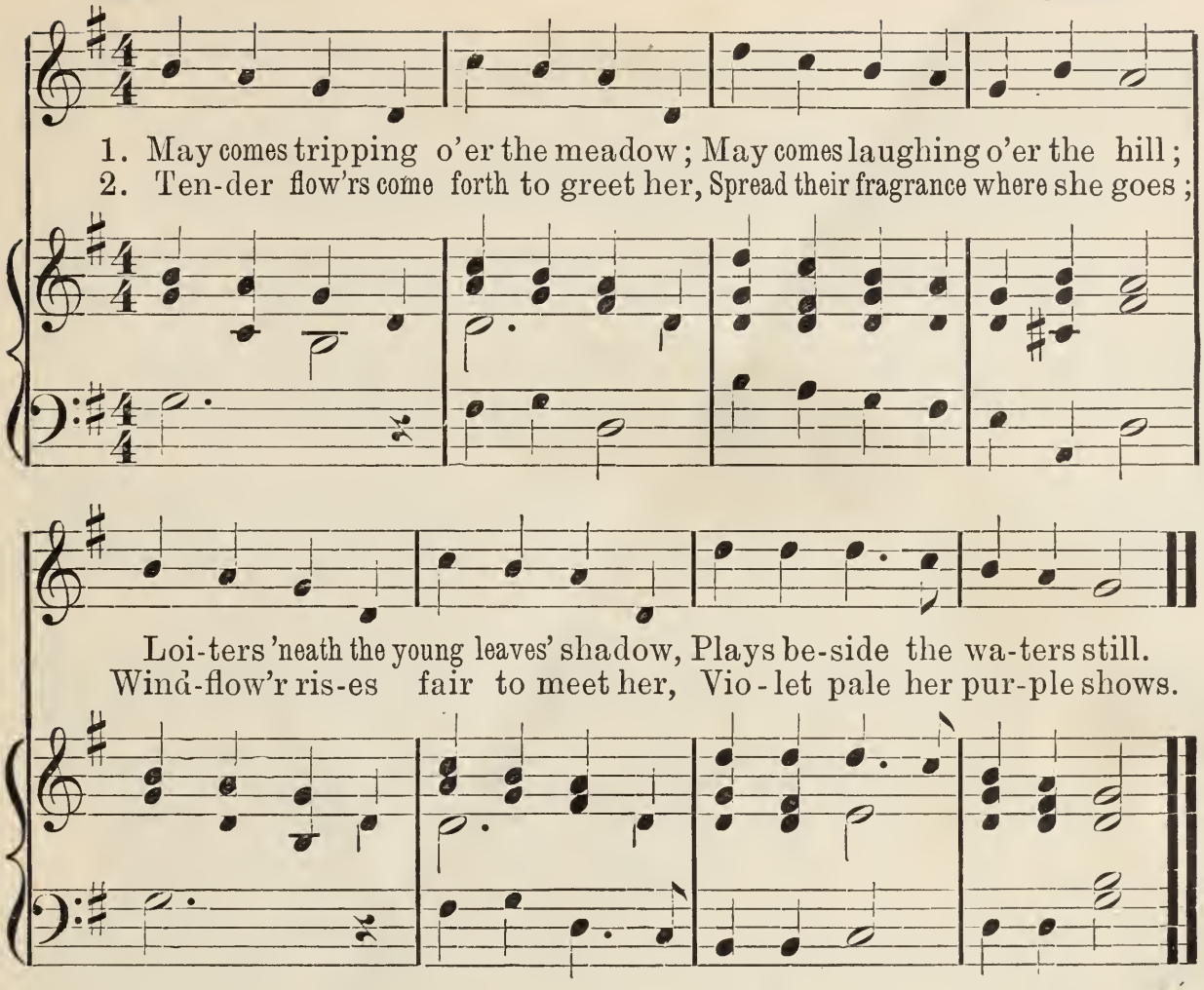


1. Good-morn-ing, dear trees, oh! how chil - ly you are,
2. Your chil-dren, the leaves, and your bird-friends are gone;
3. But cheer up, old friends, May brings rob - in and wren,



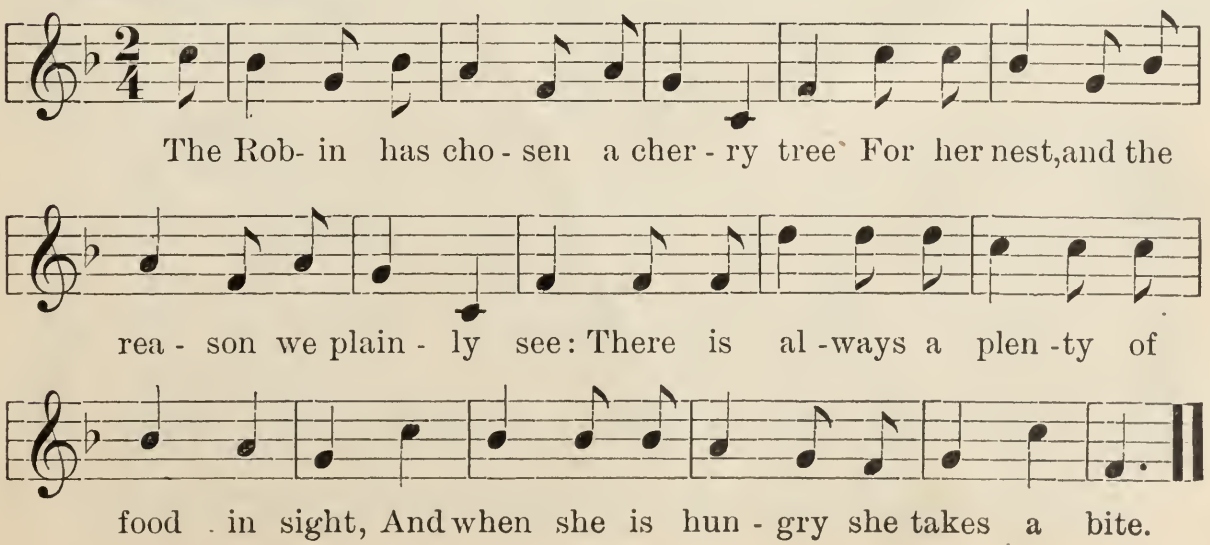
And lone-some and old, with your branch-es all bare
The stream-let is still, and you're sad, all a - lone.
And myr - iads of ba - bies will cheer you a - gain.

Anon. German.

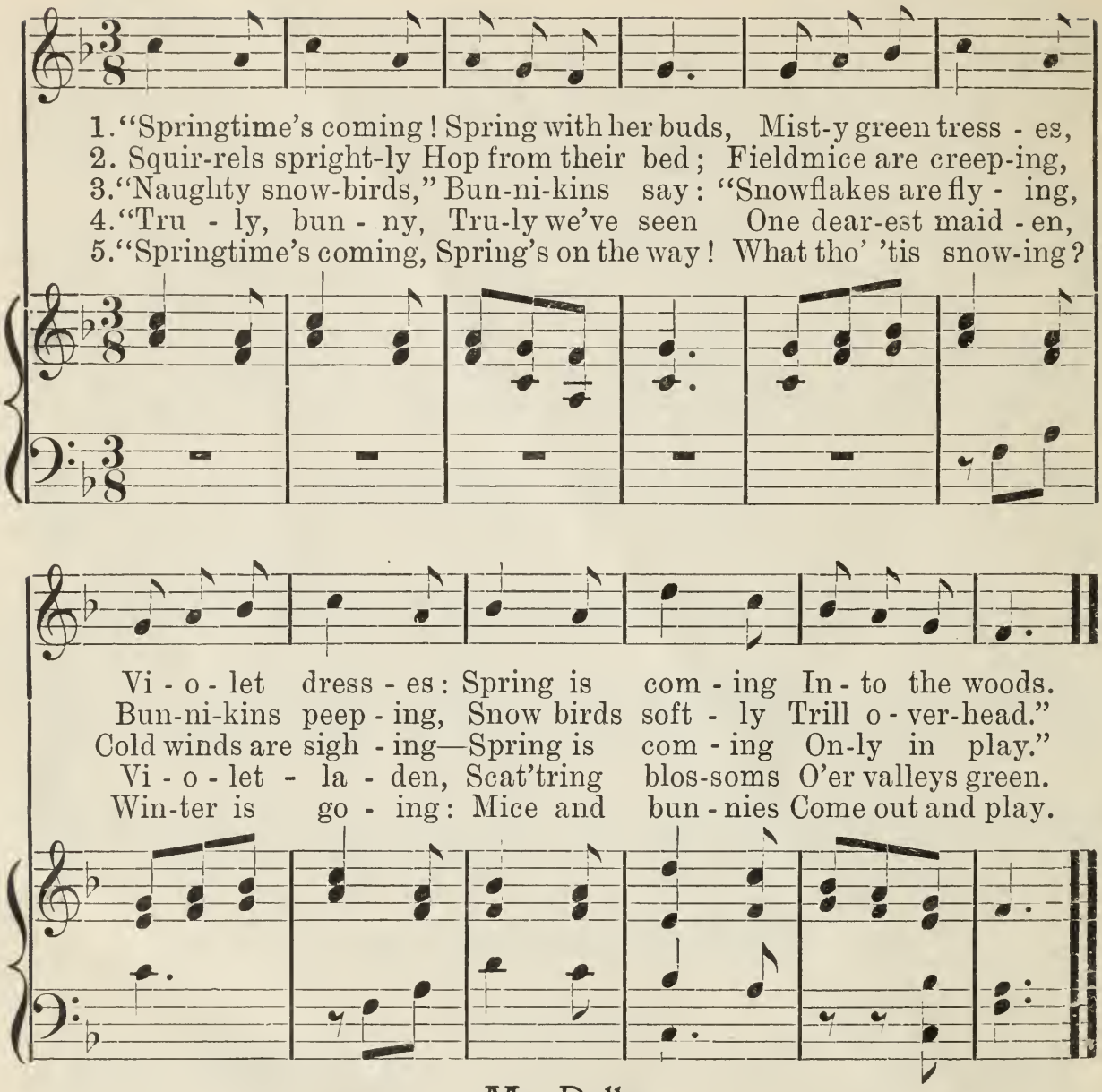

1. May comes tripping o'er the meadow; May comes laughing o'er the hill;
2. Ten-der flow'rs come forth to greet her, Spread their fragrance where she goes;
Loi-ters 'neath the young leaves' shadow, Plays be-side the wa-ters still.
Wind-flow'r ris-es fair to meet her, Vio-let pale her pur-ple shows.

Robin in the Cherry Tree.

Rebecca B. Foresman.

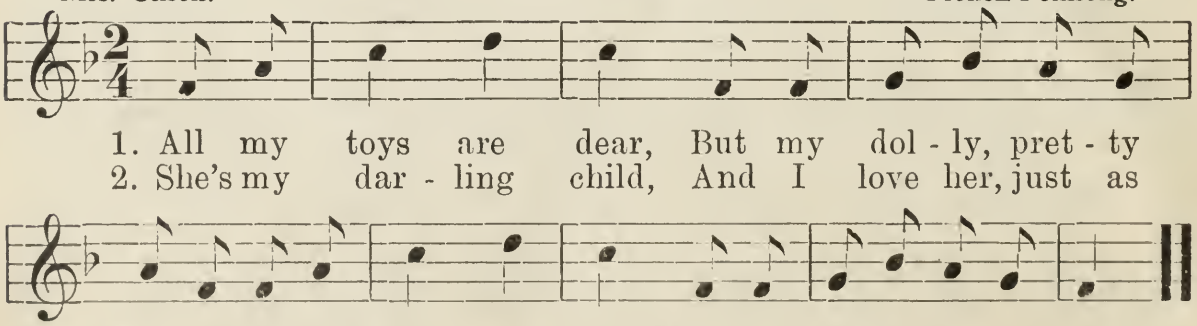

The Rob- in has cho - sen a cher - ry tree For her nest, and the
rea - son we plain - ly see: There is al - ways a plen - ty of
food in sight, And when she is hun - gry she takes a bite.

The Snow Bird's Message.

F. M. Carl Wilhelm, adapted.

1. "Springtime's coming! Spring with her buds, Mist-y green tress - es,
2. Squir-rels spright-ly Hop from their bed; Fieldmice are creep-ing,
3. "Naughty snow-birds," Bun-ni-kins say: "Snowflakes are fly - ing,
4. "Tru - ly, bun - ny, Tru-ly we've seen One dear-est maid - en,
5. "Springtime's coming, Spring's on the way! What tho' 'tis snow-ing?
Vi - o - let dress - es: Spring is com - ing In - to the woods.
Bun-ni-kins peep - ing, Snow birds soft - ly Trill o - ver-head."
Cold winds are sigh - ing—Spring is com - ing On-ly in play."
Vi - o - let - la - den, Scat'tring blos-soms O'er valleys green.
Win-ter is go - ing: Mice and bun - nies Come out and play.

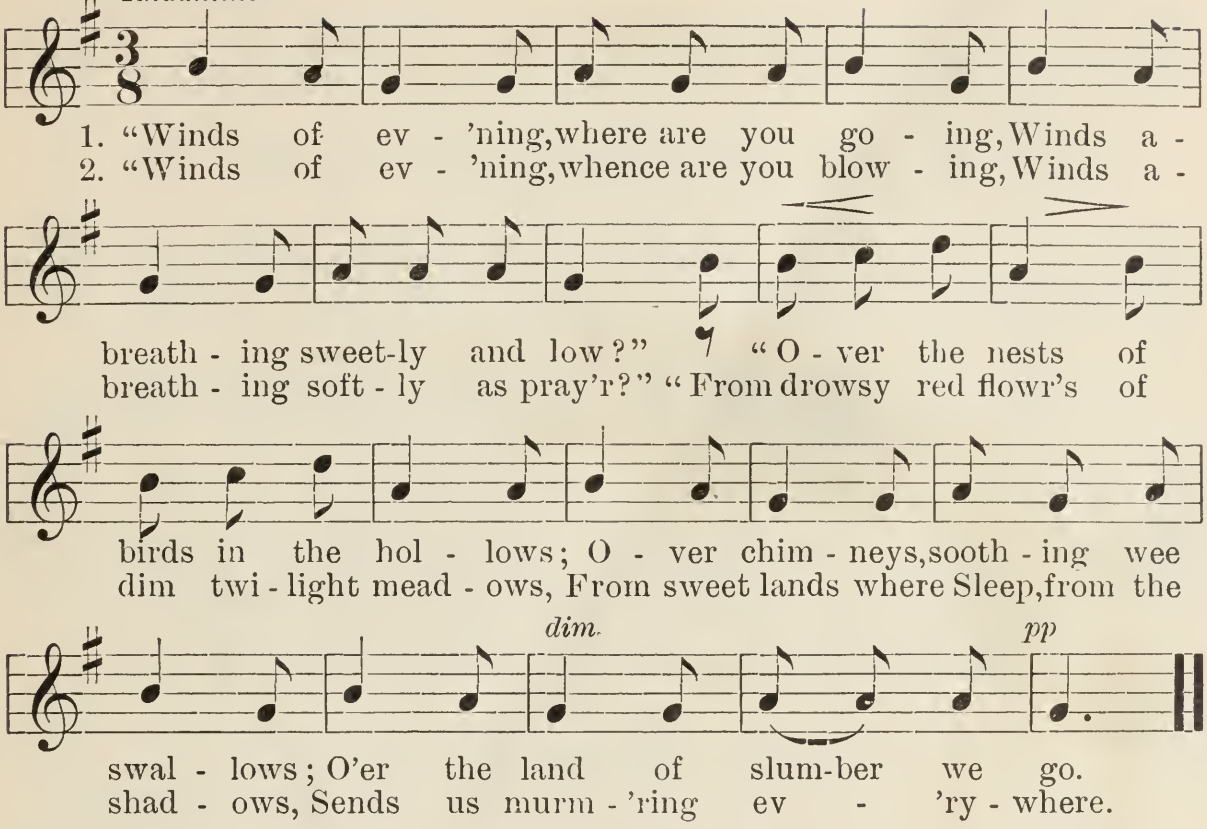
My Dolly.

Mrs. Gilson. French Folksong.


1. All my toys are dear, But my dol - ly, pret - ty
2. She's my dar - ling child, And I love her, just as
Mol-ly, She's the one I love Most of all, and she's my dove.
mother loves dear Tom and me, Moth-ers always do, you see.

From the French. French Melody.

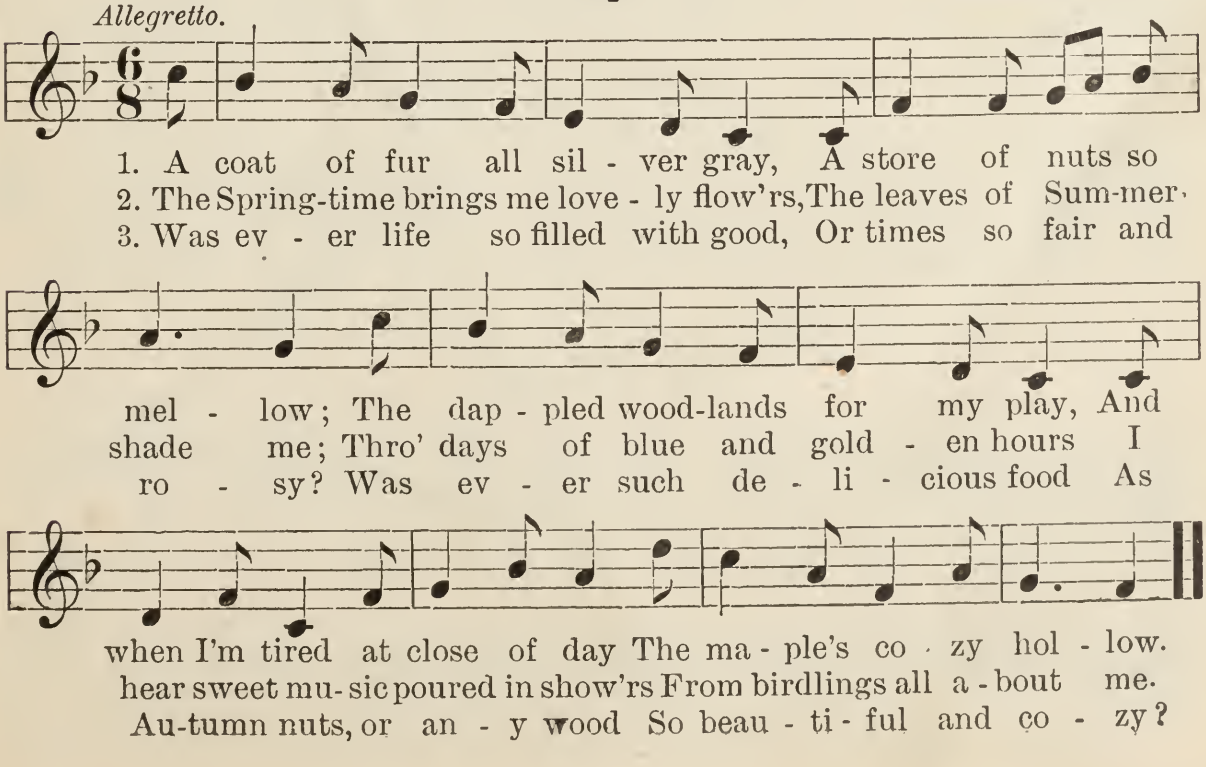
Andantino.


1. "Winds of ev - 'ning, where are you go - ing, Winds a -
2. "Winds of ev - 'ning, whence are you blow - ing, Winds a -
breath - ing sweet-ly and low?" "O - ver the nests of
breath - ing soft - ly as pray'r?" "From drowsy red flowr's of
birds in the hol - lows; O - ver chim - neys, sooth - ing wee
dim twi - light mead - ows, From sweet lands where Sleep, from the
dim.
pp
swal - lows; O'er the land of slum-ber we go.
shad - ows, Sends us murm - 'ring ev - 'ry - where.

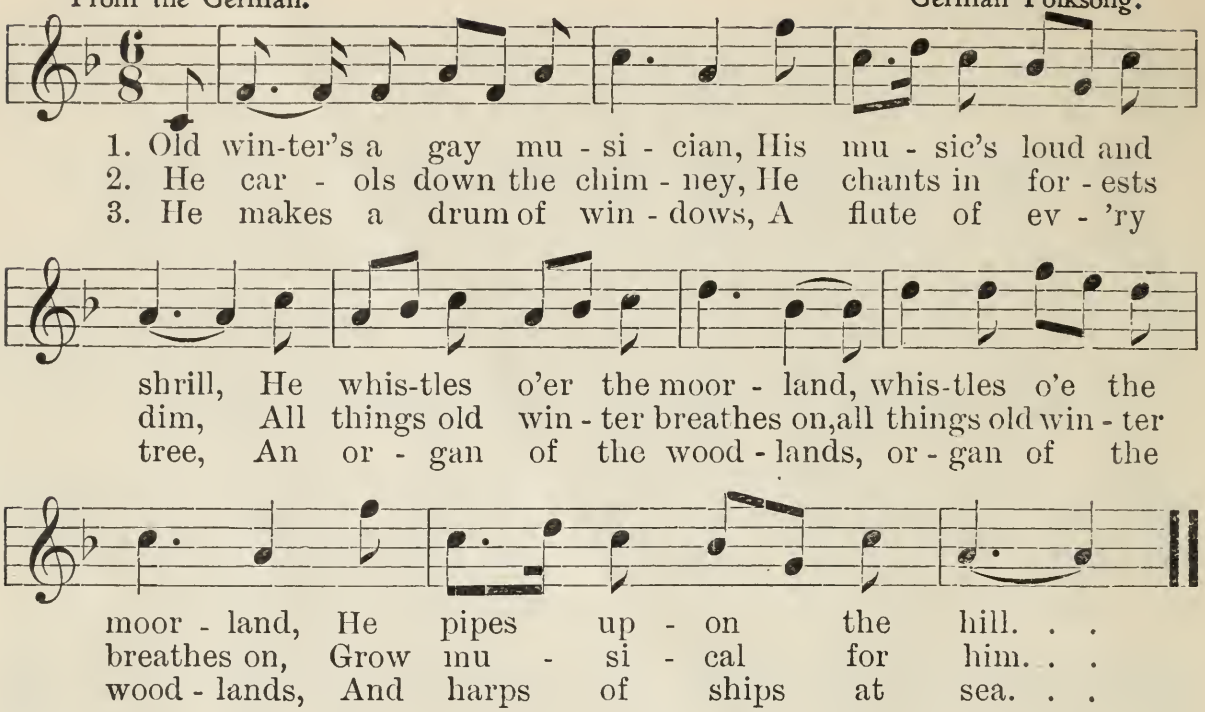
The Squirrel.

Eleanor Smith.

Allegretto.

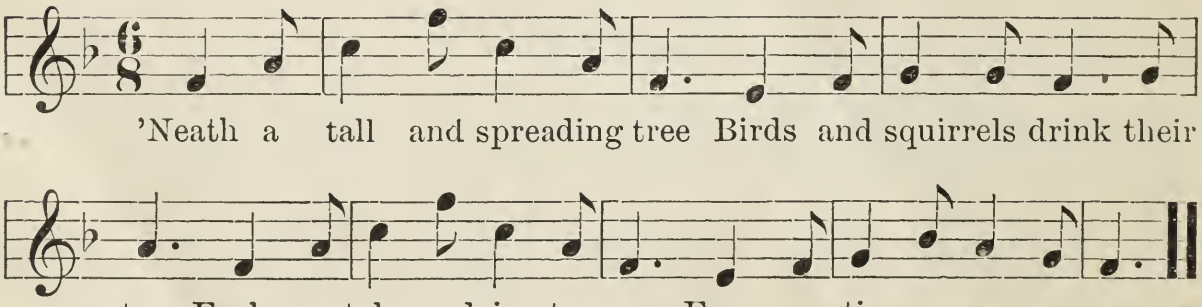

1. A coat of fur all sil - ver gray, A store of nuts so
2. The Spring-time brings me love - ly flow'rs, The leaves of Sum-mer
3. Was ev - er life so filled with good, Or times so fair and
mel - low; The dap - pled wood-lands for my play, And
shade me; Thro' days of blue and gold - en hours I
ro - sy? Was ev - er such de - li - cious food As
when I'm tired at close of day The ma - ple's co - zy hol - low.
hear sweet mu-sic poured in show'rs From birdlings all a - bout me.
Au-tumn nuts, or an - y wood So beau - ti - ful and co - zy?

From the German. German Folksong.


1. Old win-ter's a gay mu - si - cian, His mu - sic's loud and
2. He car - ols down the chim - ney, He chants in for - ests
3. He makes a drum of win - dows, A flute of ev - 'ry
shrill, He whis-tles o'er the moor - land, whis-tles o'e the
dim, All things old win - ter breathes on, all things old win - ter
tree, An or - gan of the wood - lands, or - gan of the
moor - land, He pipes up - on the hill. . .
breathes on, Grow mu - si - cal for him. . .
wood - lands, And harps of ships at sea. . .

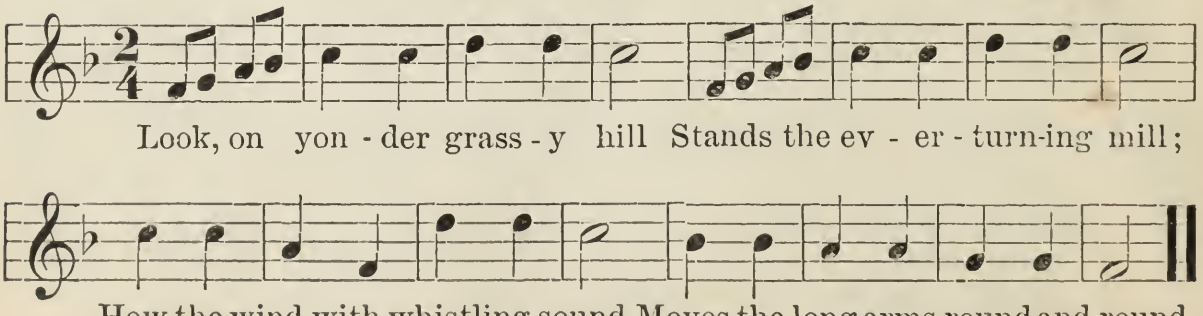
The Squirrels' Tea.

French Air.



The Windmill.

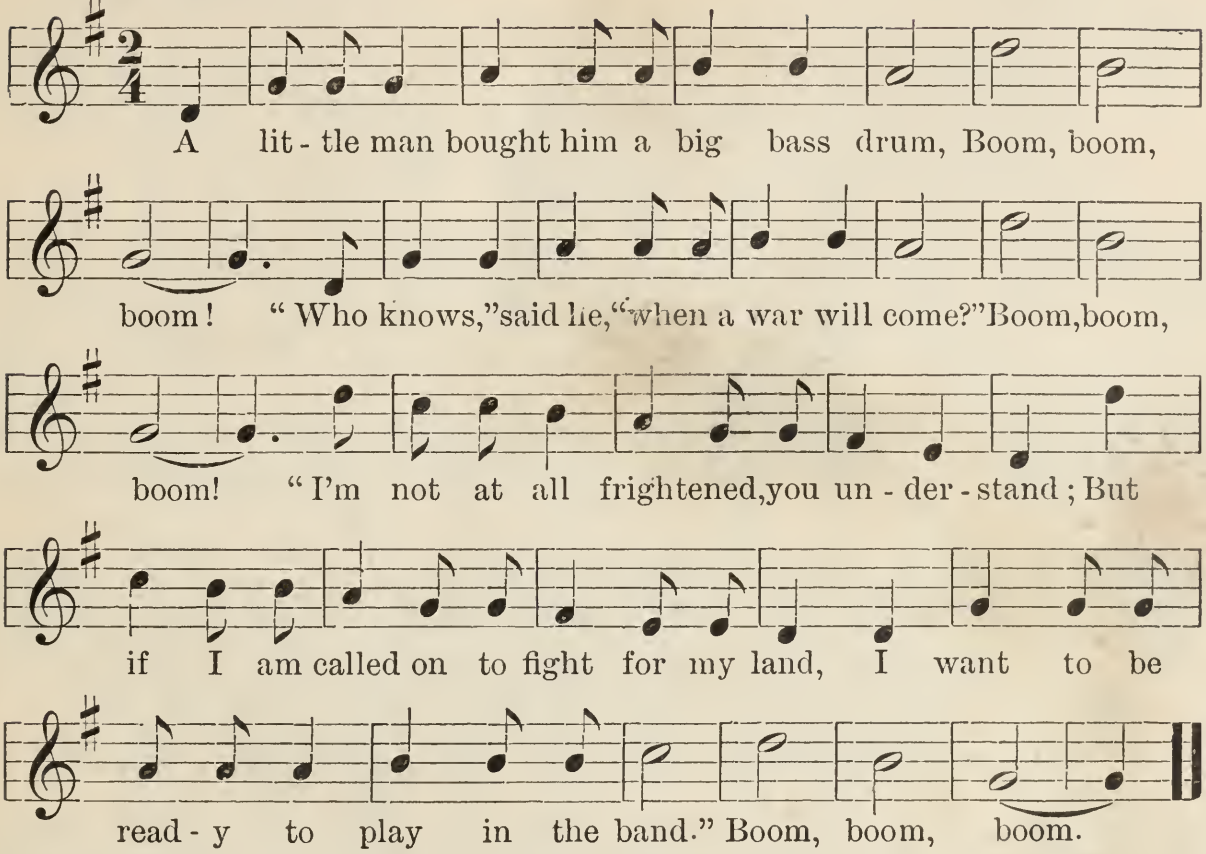
German Air.


Look, on yon - der grass - y hill Stands the ev - er - turn-ing mill;
How the wind, with whistling sound, Moves the long arms round and round.

The Big Drum.

Malcolm Douglas.
From "St. Nicholas," by permission of The Century Company.

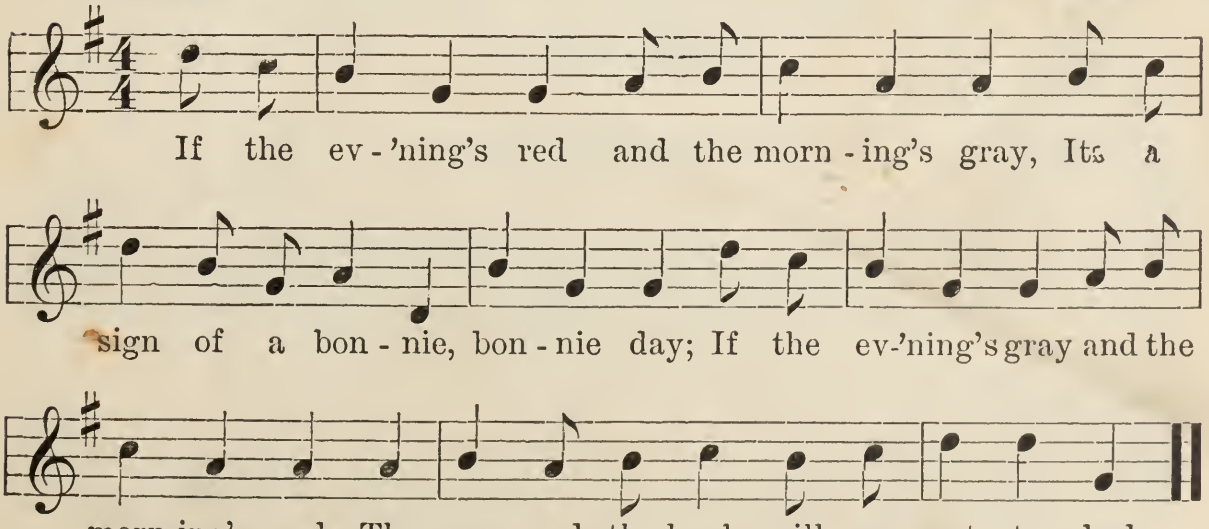
Mark Seely.


A lit - tle man bought him a big bass drum, Boom, boom,
boom! "Who knows," said he, "when a war will come?" Boom, boom,
boom! "I'm not at all frightened, you un - der - stand; But
if I am called on to fight for my land, I want to be
read - y to play in the band." Boom, boom, boom.

Signs of the Weather.

Old English.

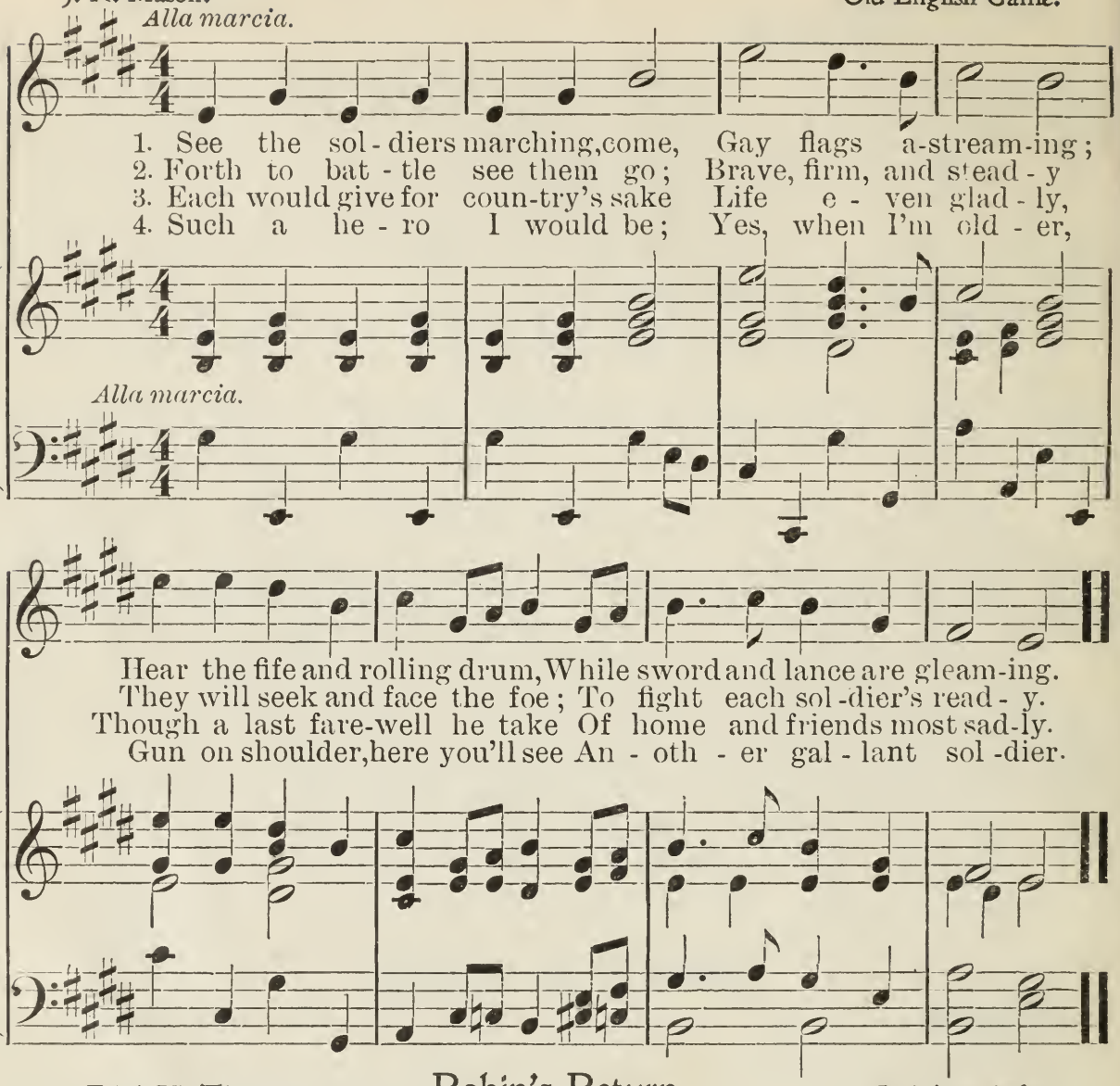
Old Folksong.


If the ev - 'ning's red and the morn - ing's gray, Its a
sign of a bon - nie, bon - nie day; If the ev-'ning's gray and the
morn-ing's red, The ewe and the lamb will go wet to bed.

Soldier's Song.

J. R. Mason. Old English Game.

Alla marcia.

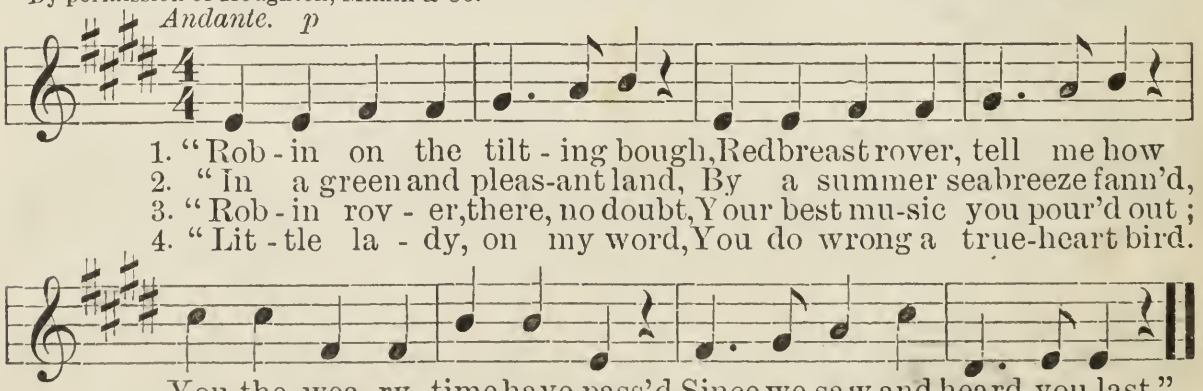

1. See the sol - diers marching, come, Gay flags a-stream-ing;
2. Forth to bat - tle see them go; Brave, firm, and stead - y
3. Each would give for coun-try's sake Life e - ven glad - ly,
4. Such a he - ro I would be; Yes, when I'm old - er,
Alla marcia.
Hear the fife and rolling drum, While sword and lance are gleam-ing.
They will seek and face the foe; To fight each sol-dier's read - y.
Though a last fare-well he take Of home and friends most sad-ly.
Gun on shoulder, here you'll see An - oth - er gal - lant sol-dier.

Robin's Return.

Edith M. Thomas. Carl Attenhofer.

By permission of Houghton, Mifflin & Co.

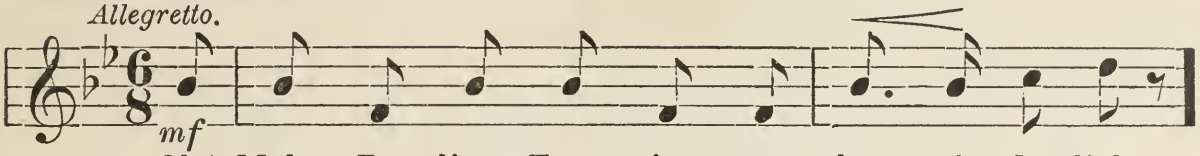
Andante. p


1. "Rob - in on the tilt - ing bough, Redbreast rover, tell me how
2. "In a green and pleas-ant land, By a summer seabreeze fann'd,
3. "Rob - in rov - er, there, no doubt, Your best mu-sic you pour'd out;
4. "Lit - tle la - dy, on my word, You do wrong a true-heart bird.
You the wea - ry time have pass'd Since we saw and heard you last."
Orange-trees with fruit are bent,— There the weary time I've spent."
Pip - ing to a stranger's ear, You for-got your lov - ers here."
Not one dit - ty would I sing 'Mong the leaves or on the wing."

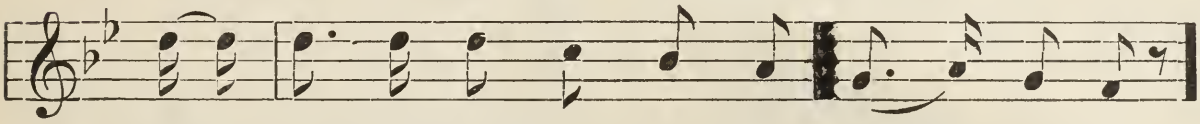
Claudia Tharvin.
By permission of The Century Co.

Adapted from Gruenberger.

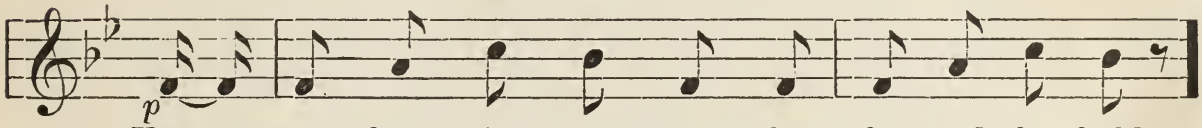
Allegretto.



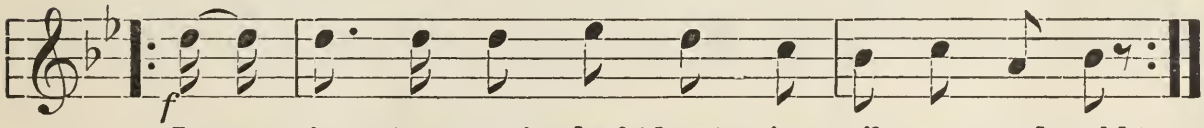
1. Oh! Make - Be - lieve Town is a place of de - light
2. You take there a broom-stick, and, quick as a flash,
3. The old rock - ing chair, with - out arms or a back,
4. What - ev - er you wish for, it's wait - ing for you;



Where wond'rous things hap - pen from morn - ing till night.
It's transform'd to a charg - er, all fire and dash!
Can be chang'd to a char - i - ot, en - gine, or hack.
What - ev - er you dream of, that dream will come true!



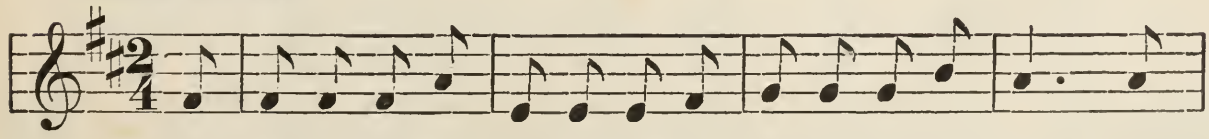
You may go there in tat - ters, when, lo and be - hold!
Or love - ly white po - ny with long silk - y mane,
The plain wood - en floor in five min - utes can be
You can be what you will, from a king to a clown,

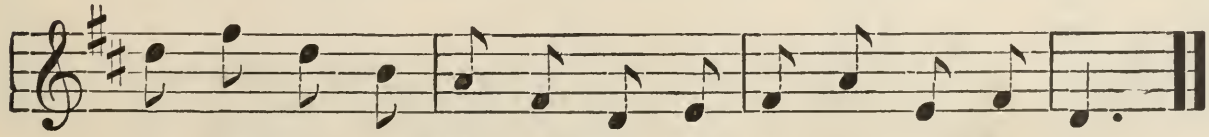


In an in - stant you're deck'd out in sil - ver and gold!
Side - sad - dle, gilt stir - rups, and blue - rib - bon rein!
A race-course, a cir - cus, a des - ert, a sea!
If you once gain an en - trance to Make-Be - lieve Town.

The Moon.

Christina Rossette.

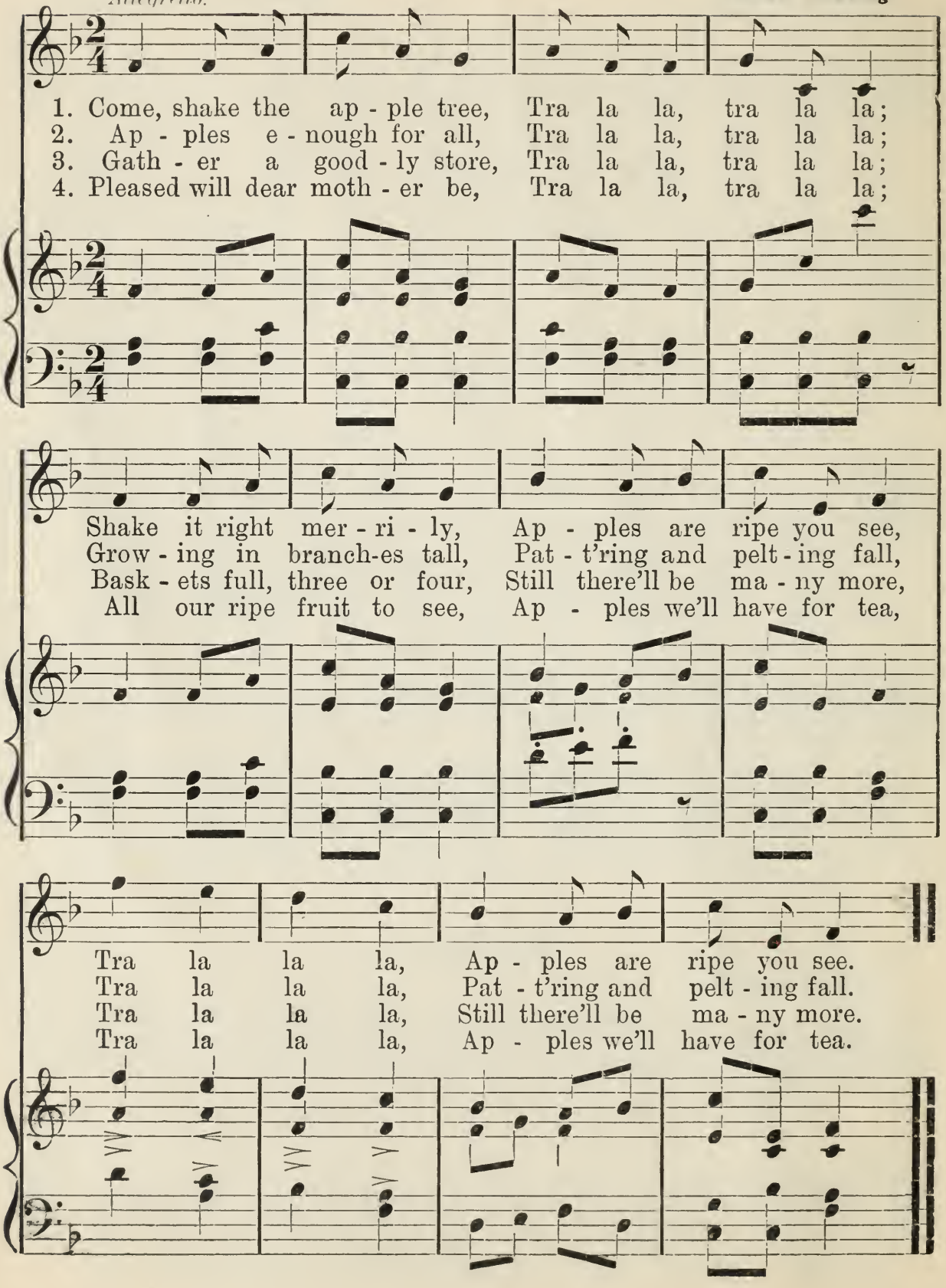


I've seen a hundred pretty things, And seen a hundred gay, But

on - ly think: I peep by night And do not peep by day.

Translated from the French.

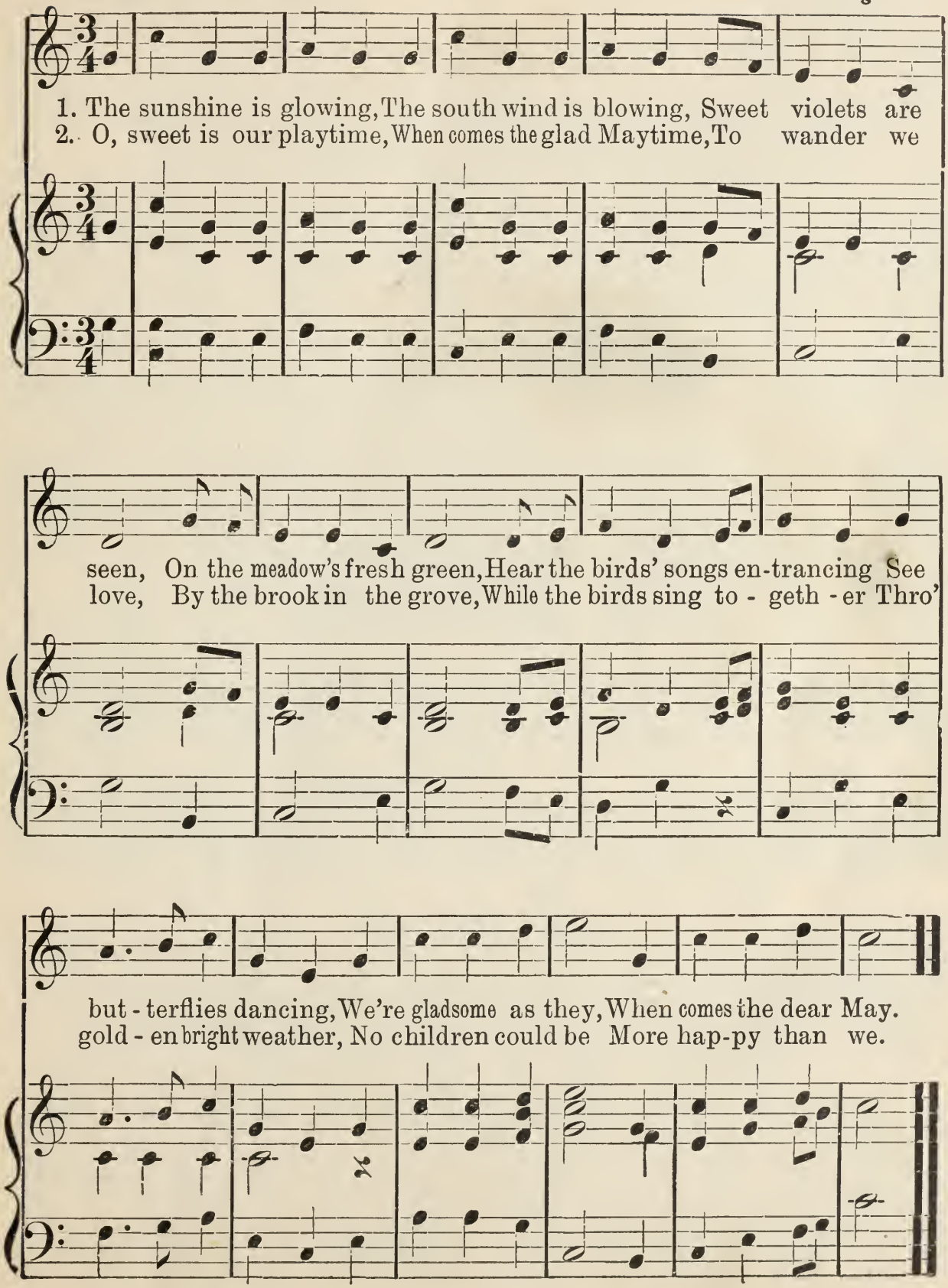
The Apple Tree.

Allegretto.

French Folksong.

1. Come, shake the ap - ple tree, Tra la la, tra la la;
2. Ap - ples e - nough for all, Tra la la, tra la la;
3. Gath - er a good - ly store, Tra la la, tra la la;
4. Pleased will dear moth - er be, Tra la la, tra la la;
Shake it right mer - ri - ly, Ap - ples are ripe you see,
Grow - ing in branch-es tall, Pat - t'ring and pelt - ing fall,
Bask - ets full, three or four, Still there'll be ma - ny more,
All our ripe fruit to see, Ap - ples we'll have for tea,
Tra la la la, Ap - ples are ripe you see.
Tra la la la, Pat - t'ring and pelt - ing fall.
Tra la la la, Still there'll be ma - ny more.
Tra la la la, Ap - ples we'll have for tea.

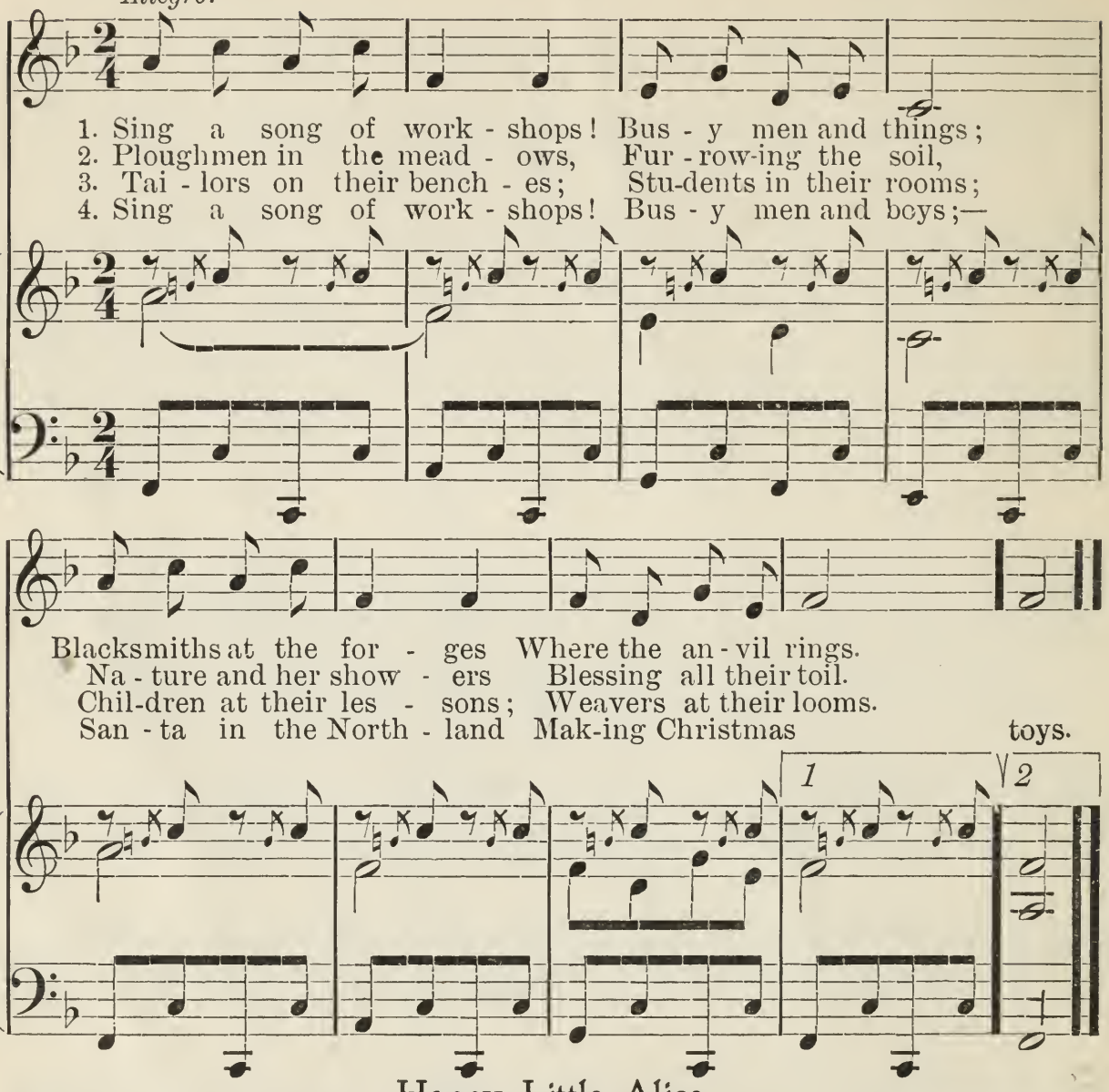
May Time.

Translated from the German. Naegeli.

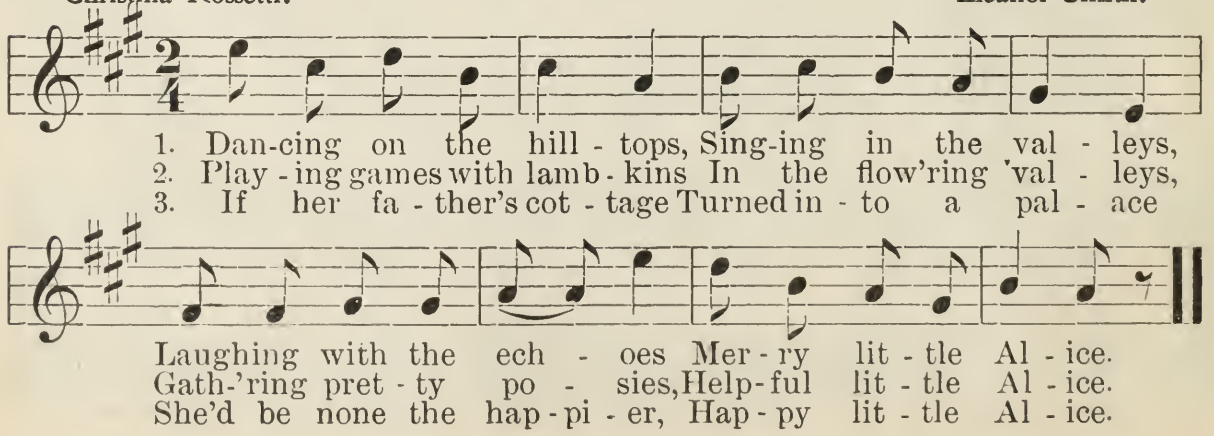

1. The sunshine is glowing, The south wind is blowing, Sweet violets are
2. O, sweet is our playtime, When comes the glad Maytime, To wander we
seen, On the meadow's fresh green, Hear the birds' songs en-trancing See
love, By the brook in the grove, While the birds sing to - geth - er Thro'
but - terflies dancing, We're gladsome as they, When comes the dear May.
gold - en bright weather, No children could be More hap-py than we.

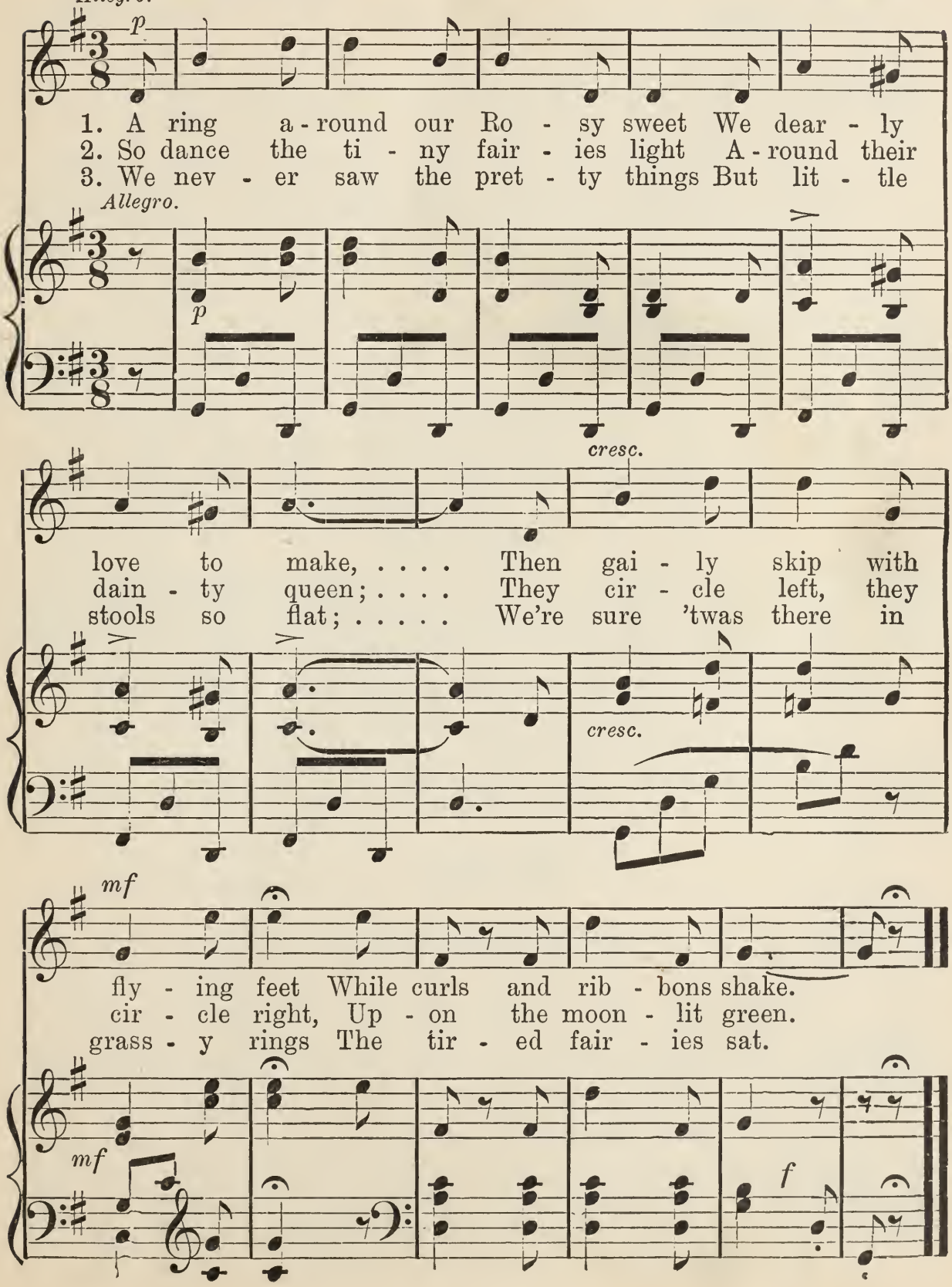
Sing a Song of Workshops.

Frederick Manley. G. W. Chadwick.

Allegro.

1. Sing a song of work - shops! Bus - y men and things;
2. Ploughmen in the mead - ows, Fur - row-ing the soil,
3. Tai - lors on their bench - es; Stu-dents in their rooms;
4. Sing a song of work - shops! Bus - y men and boys;—
Blacksmiths at the for - ges Where the an - vil rings.
Na - ture and her show - ers Blessing all their toil.
Chil-dren at their les - sons; Weavers at their looms.
San - ta in the North - land Mak-ing Christmas toys.
1
2

Happy Little Alice.

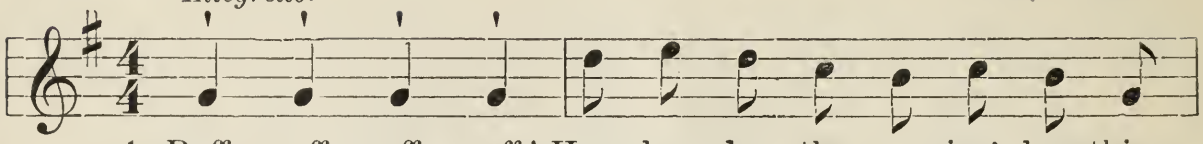
Christina Rossetti. Eleanor Smith.

1. Dan-cing on the hill - tops, Sing-ing in the val - leys,
2. Play - ing games with lamb - kins In the flow'ring val - leys,
3. If her fa - ther's cot - tage Turned in - to a pal - ace
Laughing with the ech - oes Mer - ry lit - tle Al - ice.
Gath-'ring pret - ty po - sies, Help-ful lit - tle Al - ice.
She'd be none the hap - pi - er, Hap - py lit - tle Al - ice.

Translated from the German. Reinecke.

Allegro.
p
1. A ring a - round our Ro - sy sweet We dear - ly
2. So dance the ti - ny fair - ies light A - round their
3. We nev - er saw the pret - ty things But lit - tle
Allegro.
p
cresc.
love to make, ... Then gai - ly skip with
dain - ty queen; . . . . They cir - cle left, they
stools so flat; . . . . . We're sure 'twas there in
cresc.
mf
fly - ing feet While curls and rib - bons shake.
cir - cle right, Up - on the moon - lit green.
grass - y rings The tir - ed fair - ies sat.
mf
f

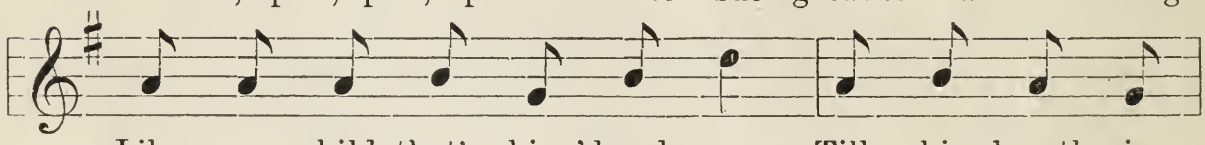
The Journey's End.

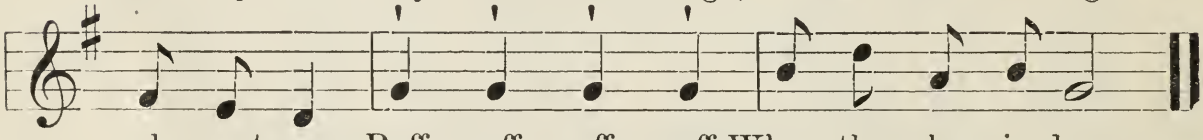
Frederick Manley. Eugene Loop.

Allegretto.

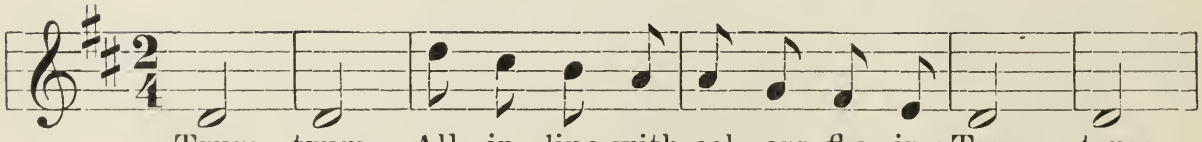


1. Puff, puff, puff, puff! Hear how deep the en-gine's breathing,
2. Puff, puff, puff, puff! All the night it's been a - speed-ing
3. Puff, puff, puff, puff! Thro' the peace-ful for - ests flash - ing,
4. Puff, puff, puff, puff! Thro' the nois - y cit - ies dash - ing,
5. Puff, puff, puff, puff! Af - ter such great toil and run - ning

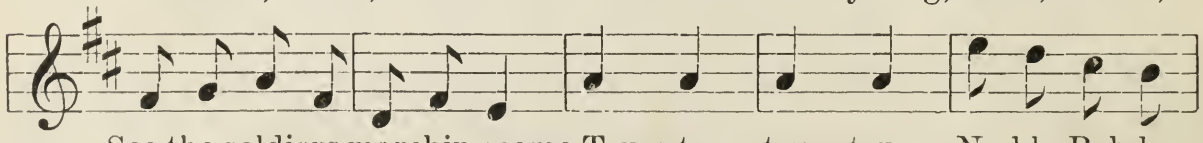


Like a child that's skipp'd and run Till his breath is
Like a fi - ery drag - on, o'er Fields and past - ure -
Like an aw - ful gi - ant's gun, Mak - ing birds and
In - to qui - et val - leys deep, Where the star - lit
An - y - bod - y's breath would go, As the en - gine's

al - most gone, Puff, puff, puff, puff, When the play is done.
land and moor, Puff, puff, puff, puff, With a clang and roar.
bun-nies run, Puff, puff, puff, puff, Till their fear is gone.
ham-lets sleep, Puff, puff, puff, puff, Up the mountains steep.
go - ing now, Puff, puff, puff, puff, Ver - y deep and slow.

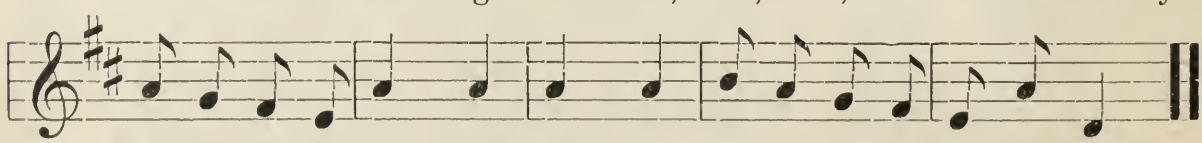
Marching.



Trum, trum, All in line with col - ors fly - ing, Trum, trum,



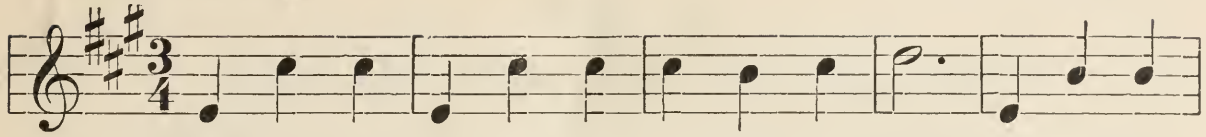
See the soldiers marching come. Trum, trum, trum, trum. No-ble Bob-by



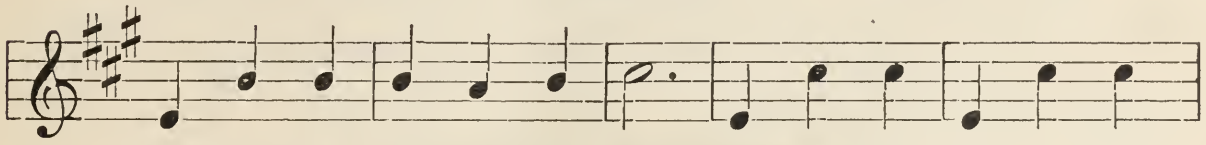
is the captain, trum, trum, trum, trum, Gallant Tommy beats the drum.

Dancing Song.

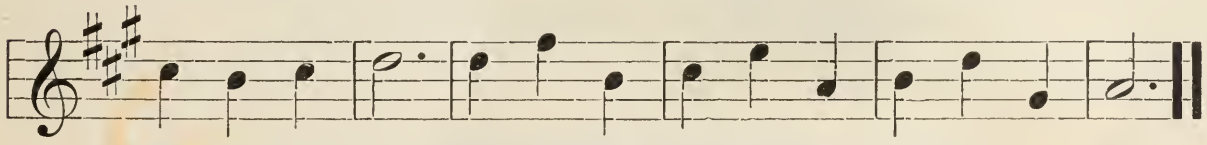
Amelia M. Sontag. Rhenish Folksong.



1. Whirl - ing and whirl - ing in cir - cles so light, Dan-cing and
2. Hand or - gan's mu - sic's as good as a band, Pave-ment is



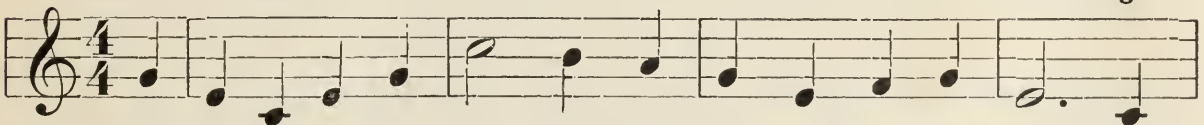
skip - ping from morn - ing till night. One, two, three; one, two, three;
smooth where we trip hand in hand. One, two, three; one, two, three;



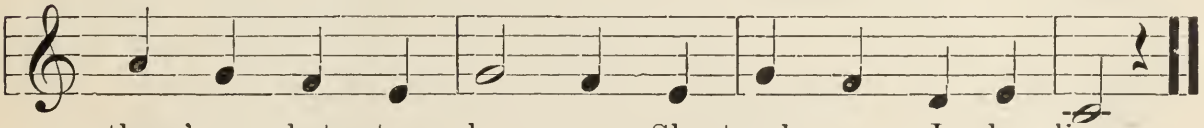
glide to and fro, One, two, three; one, two, three; sing as we go.
see how we fly, One, two, three; one, two, three; Pol - ly and I.

The Spider.

Rebecca B. Foresman. Folksong.



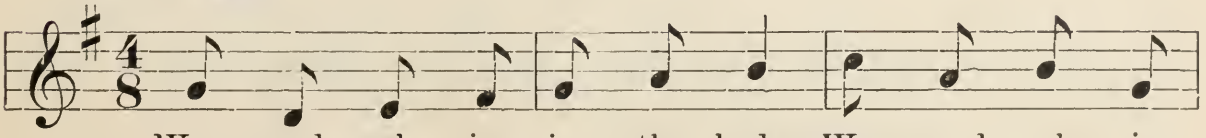
1. The spi-der in the cor - ner Might teach you how to weave, But
2. For if a big broom chan-ces To sweep her home a - way, She



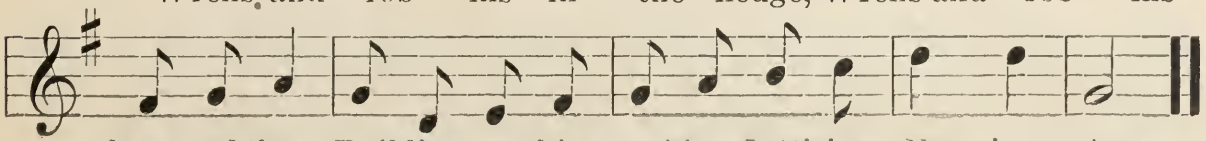
there's a bet - ter les son She teach - es, I be - lieve.
says, "I'll weave an - oth - er And have it done to - day."

Wrens and Robins.

Christina Rossetti.



Wrens and rob - ins in the hedge, Wrens and rob - ins



here and there, Building, perching, pecking, flutt'ring Ev - 'ry - where.

The Clock.

| Tick, tock, | tick, tock, | tick, tock, | tick, tock. |

Every *tick*, *tock* is a measure.

The March.

| Left, right, | left, right, | left, right, | left, right. |

Every *left*, *right* is a measure.

The Locomotive, Just Starting.

| Puff, puff, puff, puff, | puff, puff, puff, puff. |

Every four puffs make a measure.

The Waltz Movement.

One, two, three, | one, two, three, | one, two, three, | one, two, three. |

Every *one*, *two*, *three* is a measure.

These ticks, puffs, or counts are called *beats*.

Count two-beat measures. | 1 2 | 1 2 | 1 2 | 1 2 |

Count three-beat measures. | 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 |

Count four-beat measures. | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

The first beat of each measure is stronger than the others. This is called *accent*.

In music, notes are used instead of figures.

Whole note. Half note. Quarter note. Eighth note. Sixteenth note.

An , , or may stand for a beat.

NOTE: — The children should be required to recognize and count the rhythm (double, triple, etc.) of the songs with which they are familiar. They should occasionally compare the rhythm of the different songs with the illustrations given above. This may be accomplished by singing while marching, or while one or more of the pupils are imitating the ticking of the clock, the puffing of the locomotive, or by other concrete examples.

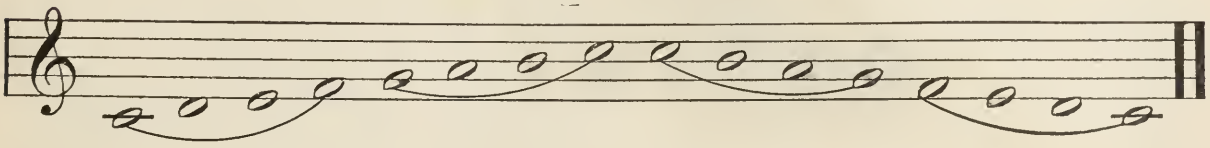
For Rests and Comparative time values see page 110.

As children in the primary grades are expected to master certain combinations of numbers, so in music, they should be expected to recognize and sing readily from the staff, or by dictation, certain type forms of melody. Each individual pupil should be made to feel that this is *his* problem in music — a basis of knowledge that must be acquired and demonstrated.

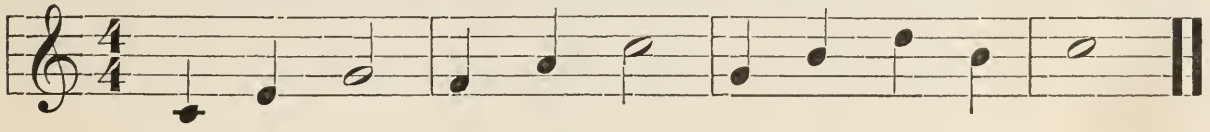
The following melodic types may be found in the preceding songs. They should be presented in different keys from the blackboard, or by dictation, and should be made a definite part of the child's musical vocabulary.

The Scale Ascending and Descending.

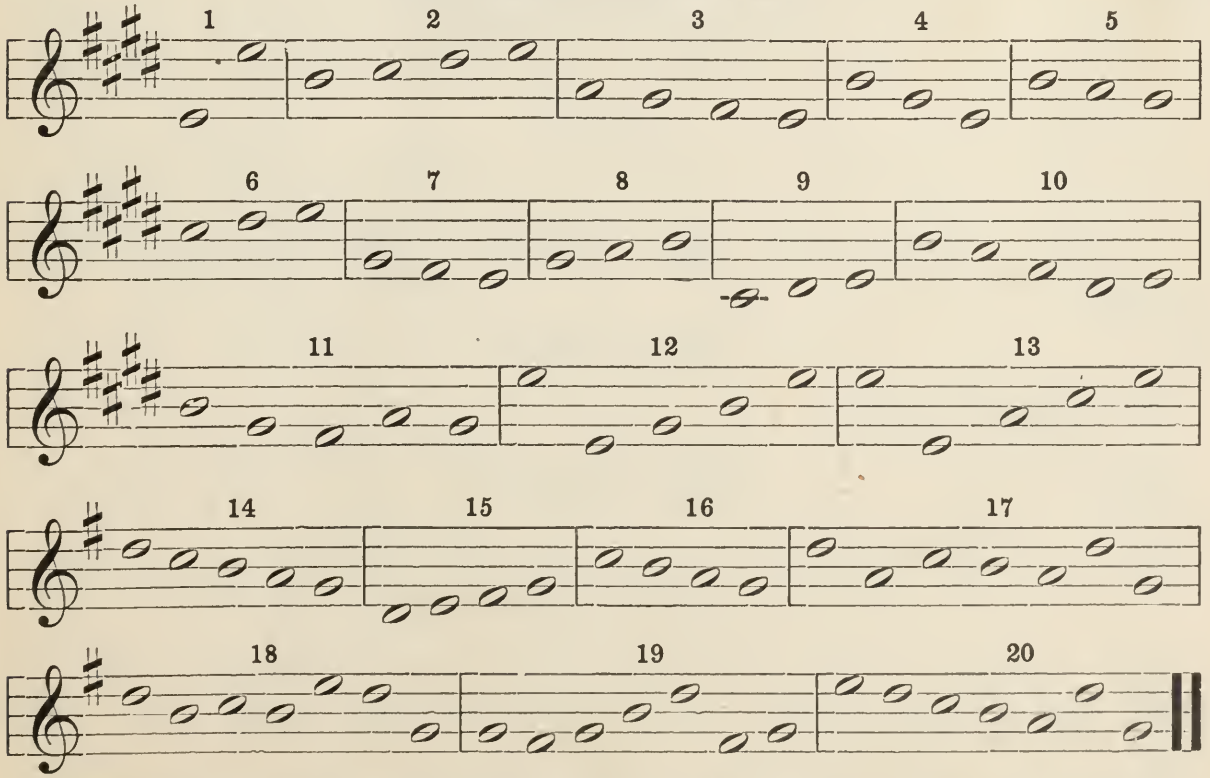
(Showing the Tetrachords.)



The Tonic, Subdominant, and Dominant Chords.



Other Characteristic Forms.



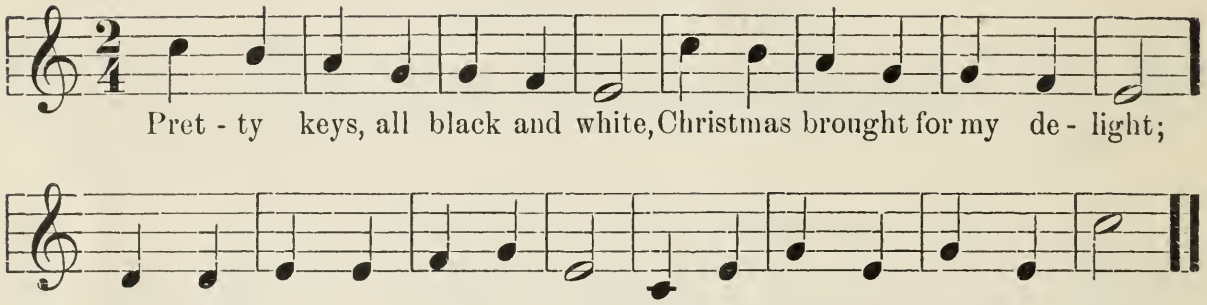
NOTE: — The special exercises on pages 68 and 69 suggest a method of closely relating the interval drill to the song.

A PRIMER OF VOCAL MUSIC.

PART II.

SONGS FOR STUDY AND SIGHT-READING PRACTICE.

Polly's Piano.


Pret - ty keys, all black and white, Christmas brought for my de - light;
Lit - tle tunes on you I play, Tunes that sweet-er grow each day.

Polly's Piano.

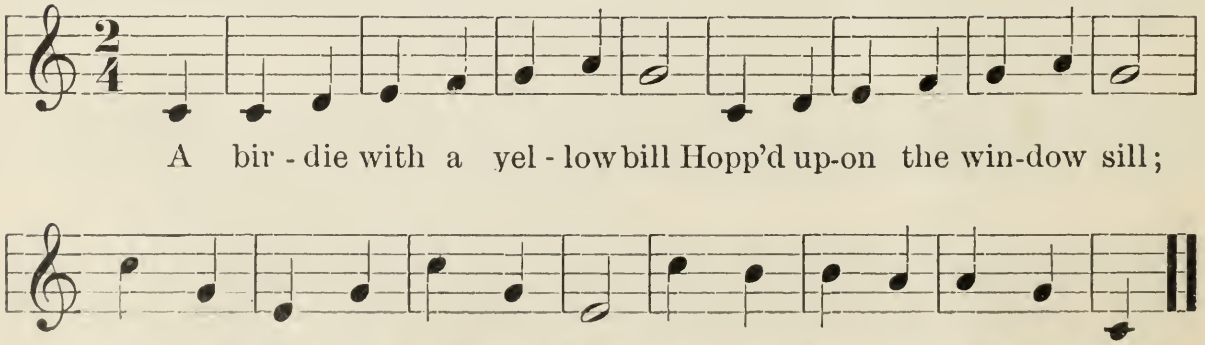
(Represented by Numbers.)

8	7	6	5	5	4	3—	8	7	6	5	5	4	3—
2	2	3	3	4	5	3—	1	3	5	3	5	3	3—

Pupils may be required to express melodies through the use of numerals, as above.

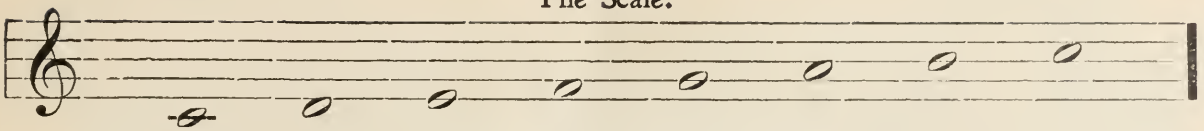
Time to Rise.

Robert Louis Stevenson.



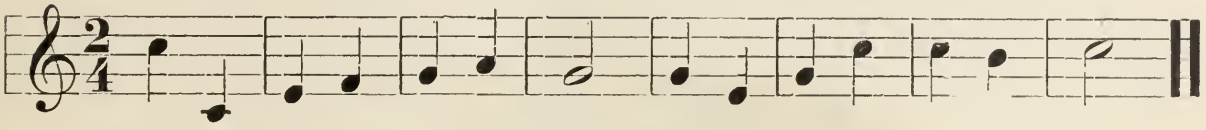
Key of C.

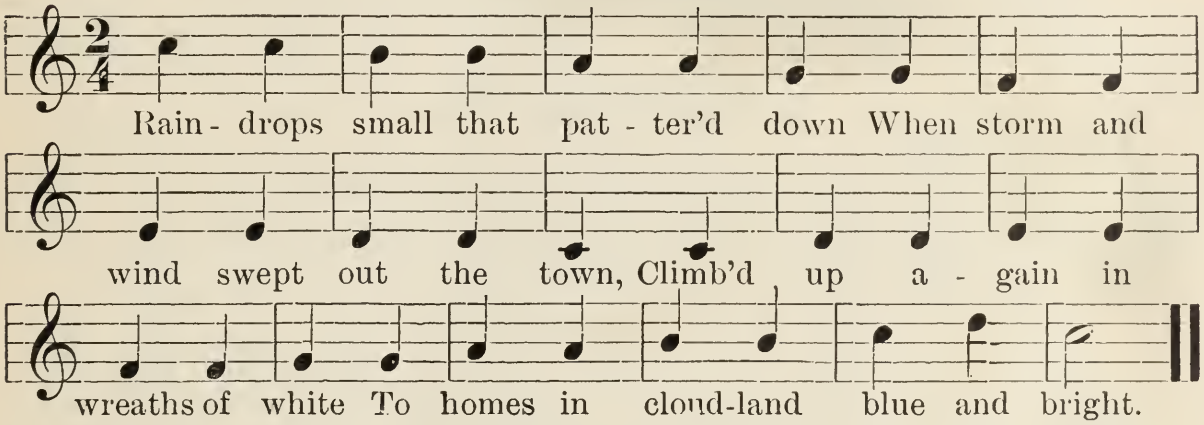
The Scale.



The key of C has no sharps or flats. Lower *Do* is on the first line below the staff. Upper *Do* is in the third space.

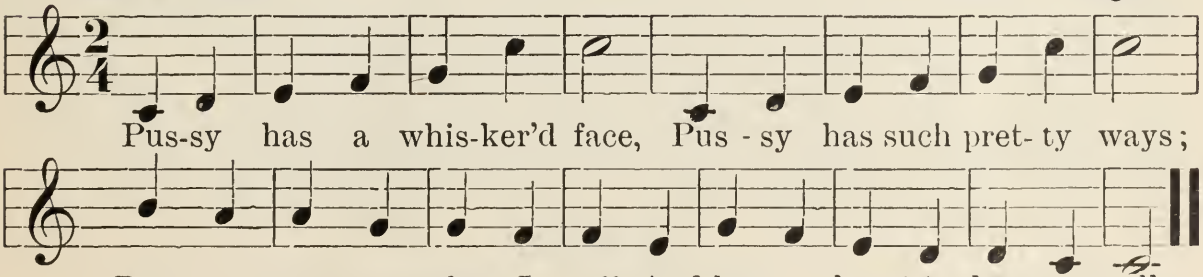
A Study.



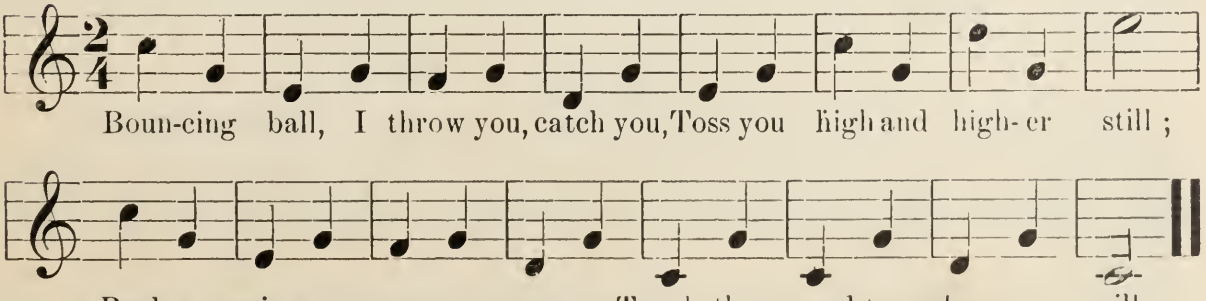
The Raindrops.

Rain - drops small that pat - ter'd down When storm and
wind swept out the town, Climb'd up a - gain in
wreaths of white To homes in cloud-land blue and bright.

Pussy.

Christina Rossetti. Nursery Songs.



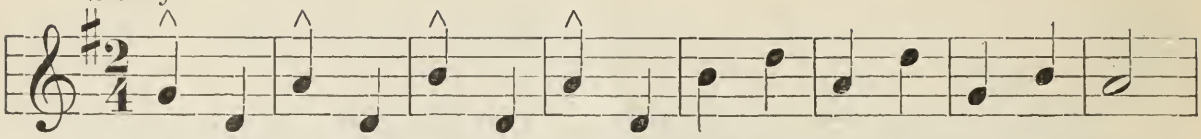
Bouncing Ball.


Boun-cing ball, I throw you, catch you, Toss you high and high- er still;
Back a - gain you come, my pret- ty, Touch the ground, too, when you will.

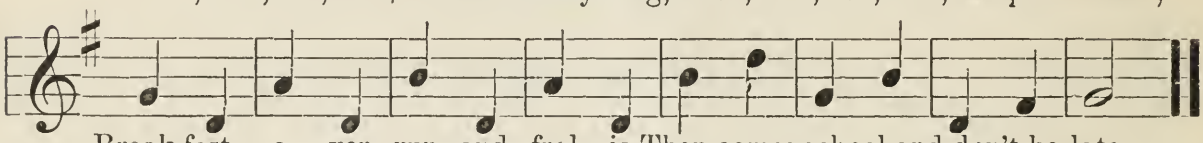
Tick, Tock.

Nursery Rhyme. From Children's Songs.

Slowly.



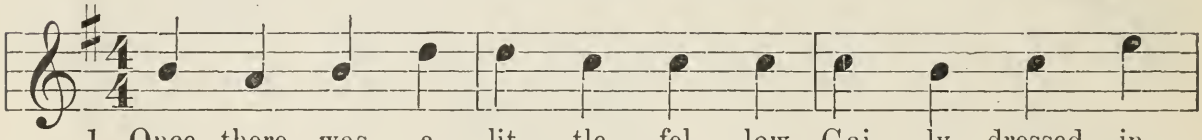
1. Tick,tock,tick,tock,clocks are say - ing, Tick,tock,tick,tock, all strike eight ;
2. Tick,tock,tick,tock,clocks are say - ing, Tick,tock,tick,tock, all strike one ;
3. Tick,tock,tick,tock,clocks are say - ing, Tick,tock,tick,tock,half-past three ;



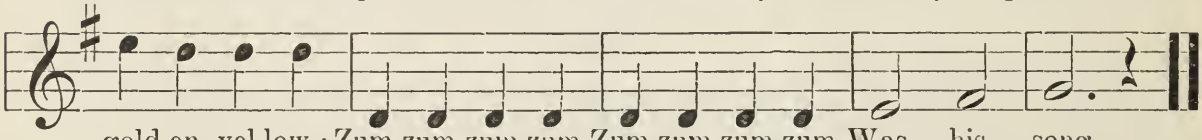
Break-fast o - ver run and frol - ic,Then comes school,and don't be late.
Scamper off a - gain,dear chil-dren, Les-sons first,then jol - ly fun.
Now the pleas-ant work-time o - ver,Playtime's come for you and me.

The Reason Why.

From the German. German.



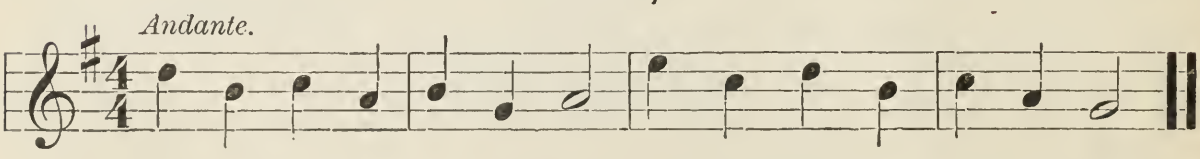
1. Once there was a lit - tle fel - low Gai - ly dressed in
2. Once a lit - tle crim - son clo - ver Used to hear this
3. "Tell me," said the lit - tle clo - ver,"Why you sing the
4. "That's my song of thanks for man - y Dai - ly gifts of



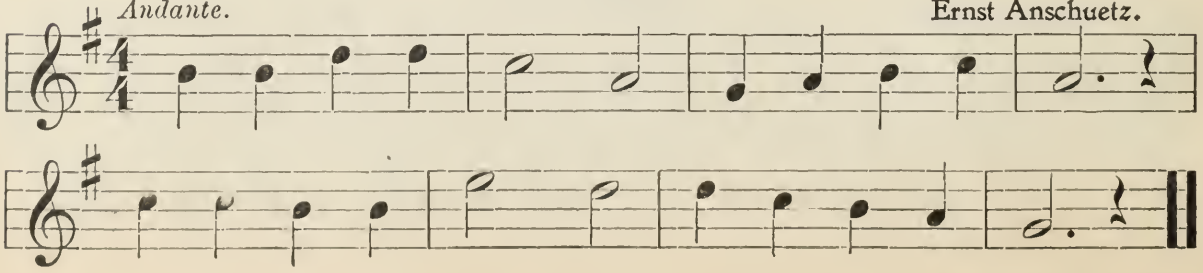
gold-en yel-low : Zum,zum,zum,zum,Zum,zum,zum,zum,Was his song.
jol - ly ro-ver : Zum,zum,zum,zum,Zum,zum,zum,zum, All day long.
same song o - ver: Zum,zum,zum,zum,Zum,zum,zum,zum,Thro' the hours."
sweetest honey,—Zum,zum,zum,zum,Zum,zum,zum,zum,From the flow'rs."

A Study.

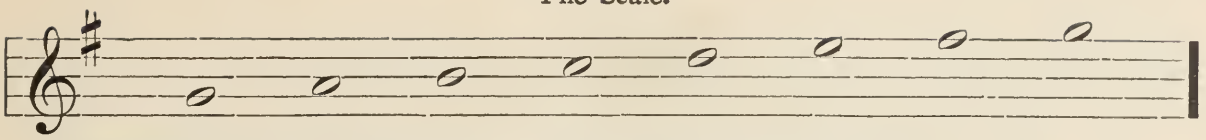
Andante.



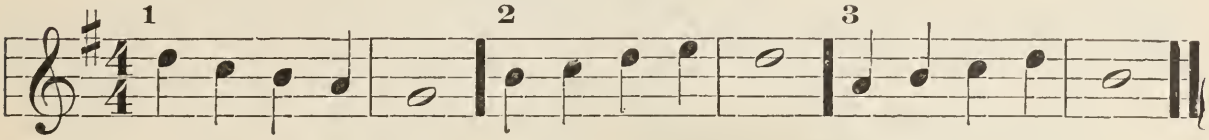
Evening.

Andante. Ernst Anschuetz.

Key of G.

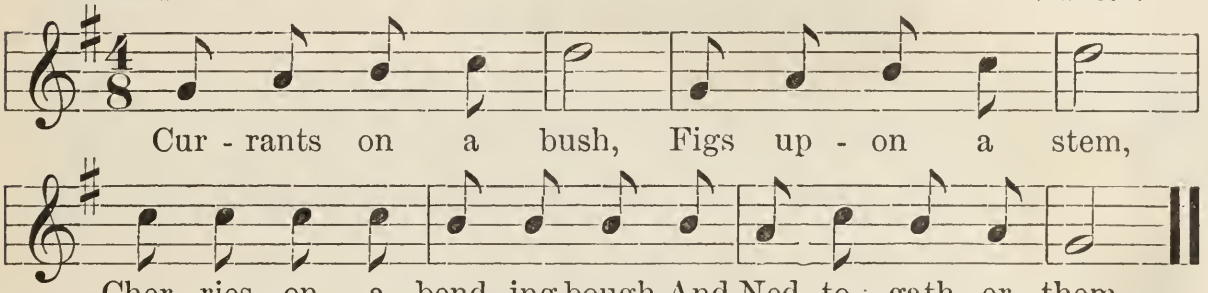
The Scale.



The Key of G has one sharp. *Do* is on the second line.

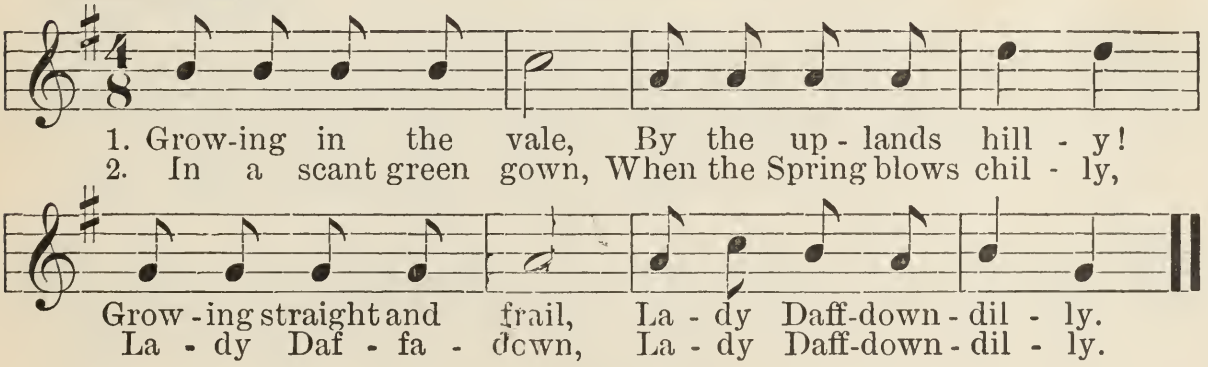
Musical Phrases.

Fruit.

Christina Rossetti. I. T. Wilson.



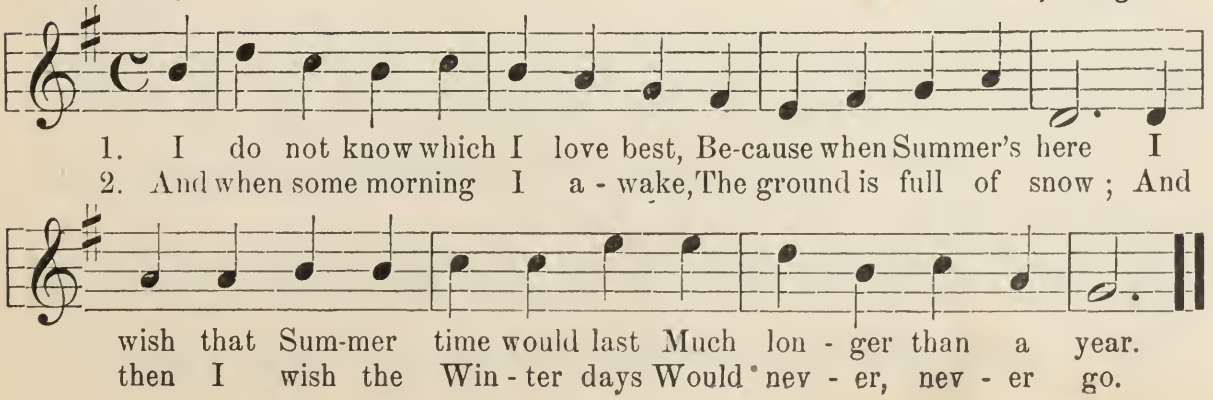
Lady Daffadown.

Christina Rossetti.


1. Grow-ing in the vale, By the up - lands hill - y!
2. In a scant green gown, When the Spring blows chil - ly,
Grow - ing straight and frail, La - dy Daff-down - dil - ly.
La - dy Daf - fa - down, La - dy Daff-down - dil - ly.

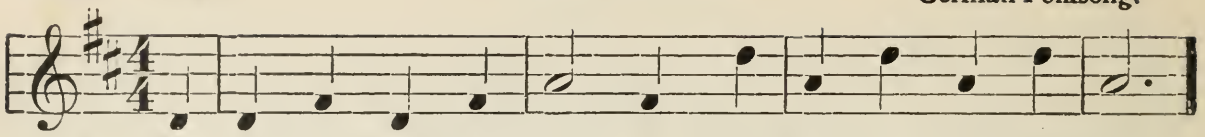
Summer or Winter.

R. B. F. From Nursery Songs.

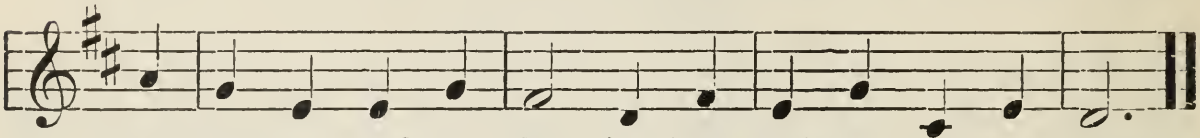

1. I do not know which I love best, Be-cause when Summer's here I
2. And when some morning I a - wake, The ground is full of snow; And
wish that Sum-mer time would last Much lon - ger than a year.
then I wish the Win - ter days Would nev - er, nev - er go.

The Squirrel.

Ada I. Vose. German Folksong.

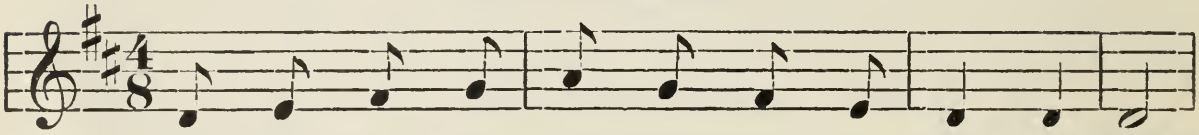


1. You may not think the squir - rel Of whom you sometimes sing
2. But if you go a nut - ting Some chil - ly au-tumn day,

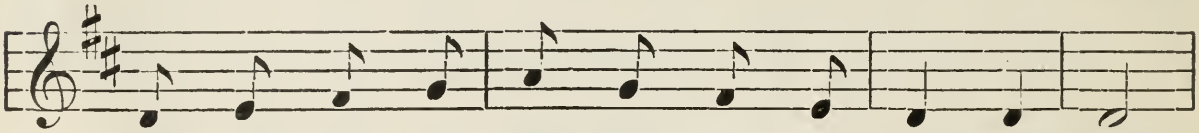


Who seems so fond of play - ing E'er works at a - ny - thing.
You'll find that Mas - ter squir - rel Can work as well as play.

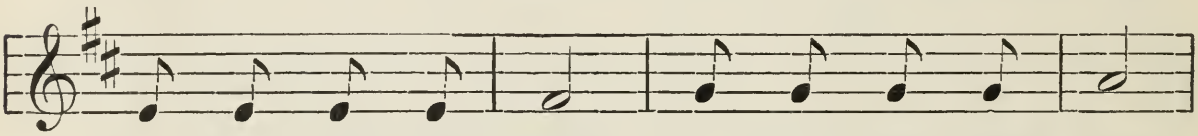
The Mill - Wheel.



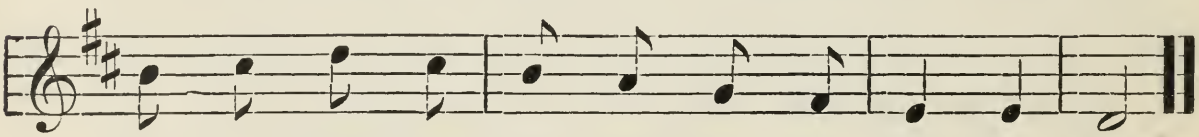
Round and round the mill-wheel's go - ing, Click, click, clack!



Clear and bright the wa - ter's flow - ing, Click, click, clack!



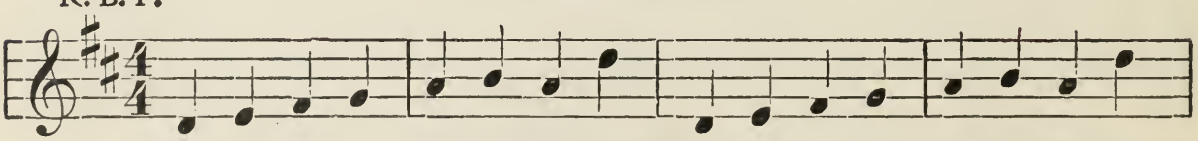
If the wa - ter flows, if the mill - wheel goes



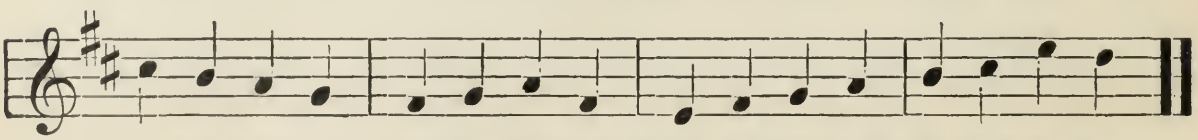
You for bread, my dear, will nev - er, nev - er lack.

The Silk - Worm.

R. B. F.



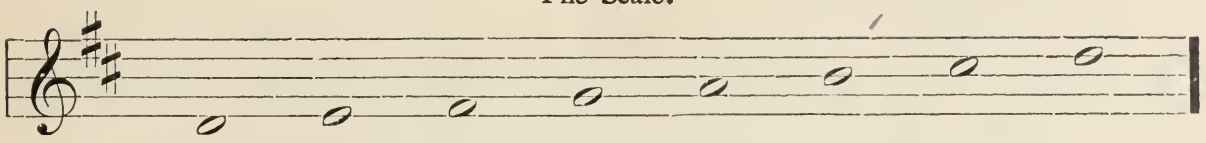
Here's a bus - y lit-tle spin-ner Working hard to earn her din-ner,



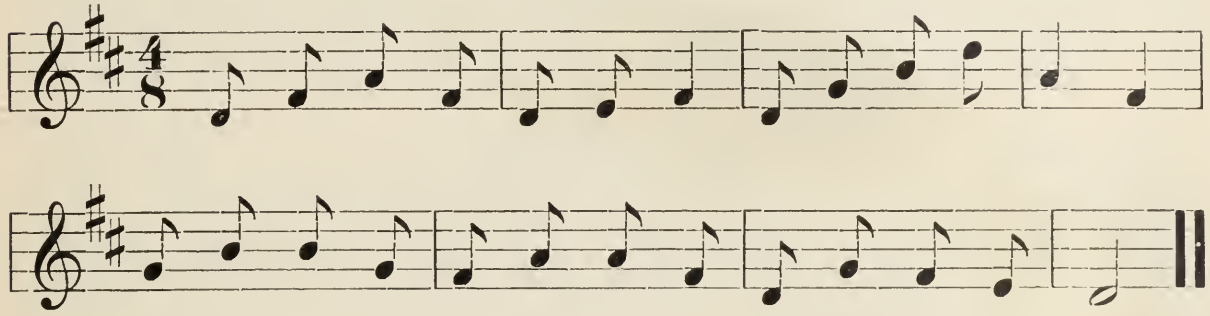
I am sure she nev-er guesses What becomes of all her dresses.

Key of D.

The Scale.



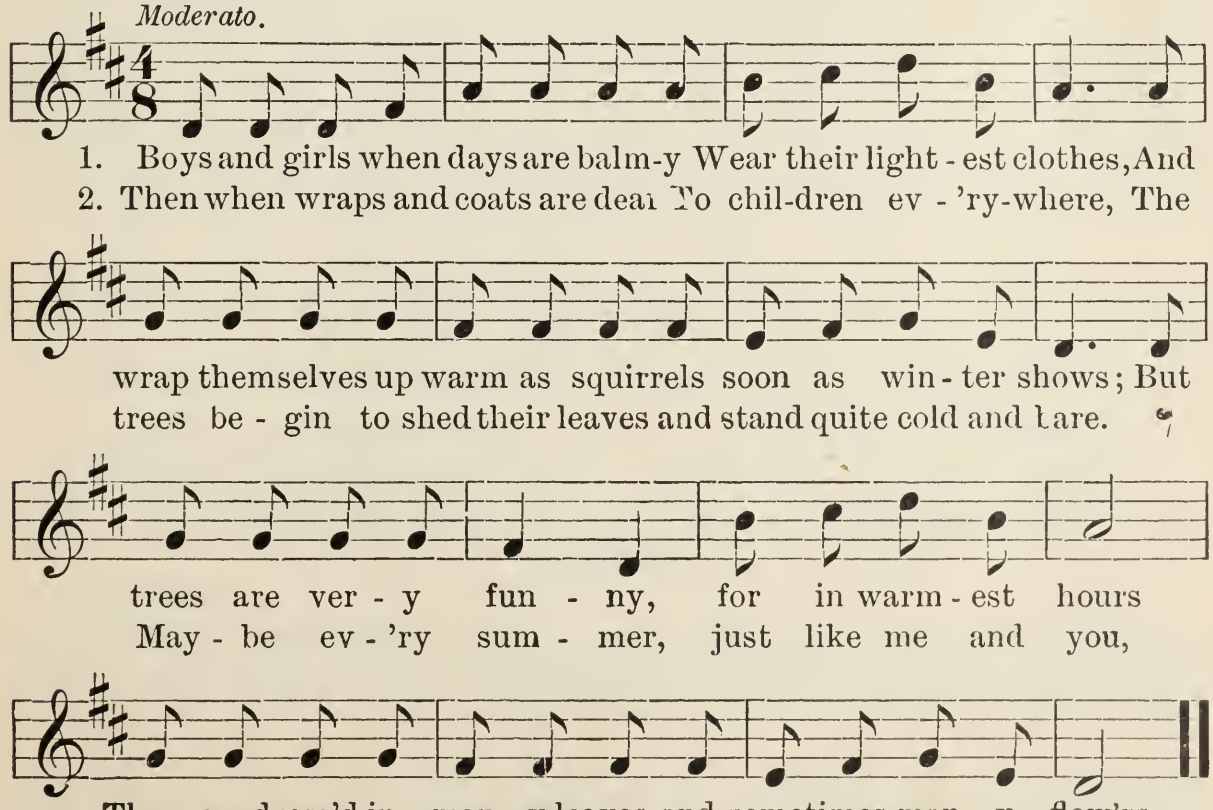
The key of D has two sharps. Lower *Do* is in the first space below the staff. Upper *Do* is on the fourth line.

A Study.

An Explanation.

Charles Hendricks.
By permission.

Hanoverian Folksong.

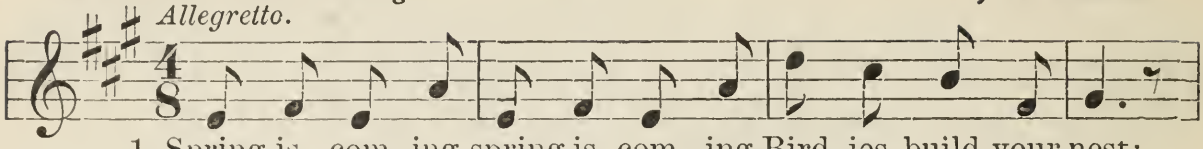
Moderato.


1. Boys and girls when days are balm-y Wear their light - est clothes, And
2. Then when wraps and coats are dear To chil-dren ev - 'ry-where, The
wrap themselves up warm as squirrels soon as win - ter shows; But
trees be - gin to shed their leaves and stand quite cold and bare.
trees are ver - y fun - ny, for in warm - est hours
May - be ev - 'ry sum - mer, just like me and you,
They are dress'd in man - y leaves and sometimes man - y flow'rs.
They outgrow their clothes and wait till spring weaves them a - new.

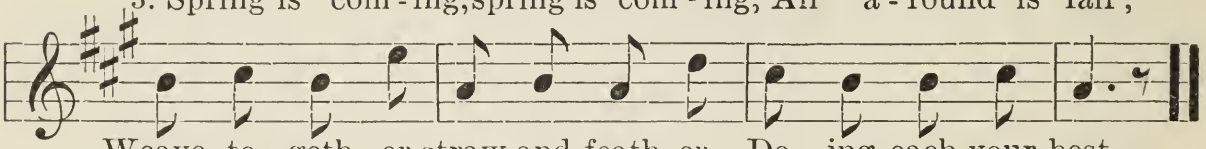
Spring is Coming.

Oxfordshire Children's Song. J. A. Martin.

Allegretto.



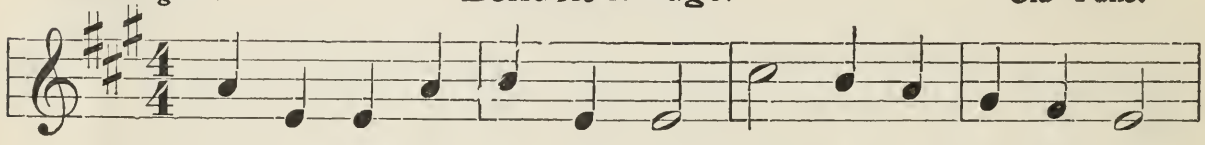
1. Spring is com - ing, spring is com - ing, Bird - ies build your nest;
2. Spring is com - ing, spring is com - ing, Flow'rs are com-ing, too;
3. Spring is com - ing, spring is com - ing, All a - round is fair;



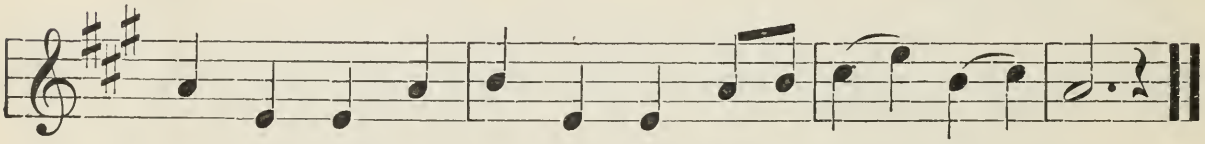
Weave to - geth - er straw and feath- er, Do - ing each your best.
Pan - sies, lil - ies, daf - fo - dil - lies Now are com - ing through.
Shim-mer, quiv - er on the riv - er, Joy is ev - 'ry-where.

London Bridge.

Old English. Old Tune.



1. Lon - don Bridge is bro - ken down, Dance o - ver, La - dye Lea;
2. Shall we build it up a - gain? Dance o - ver, La - dye Lea;
3. Gold will all be stole a - way, Dance o - ver, La - dye Lea;
4. Steel will bend and steel will bow, Dance o - ver, La - dye Lea;



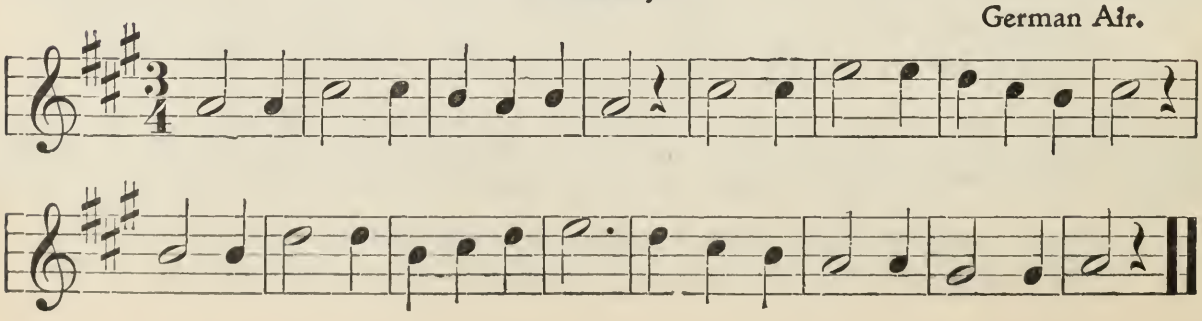
Lon - don Bridge is bro - ken down, With a gay La - dye.
Shall we build it up a - gain, With a gay La - dye.
Gold will all be stole a - way, With a gay La - dye.
Steel will bend and steel will bow, With a gay La - dye.

5 Wood and clay will wash away,
Dance over, Ladye Lea;
Wood and clay will wash away,
With a gay Ladye.

6 Build it up with stone so strong,
Dance over Ladye Lea;
Then 'twill last for ages long,
With a gay Ladye.

Lullaby.

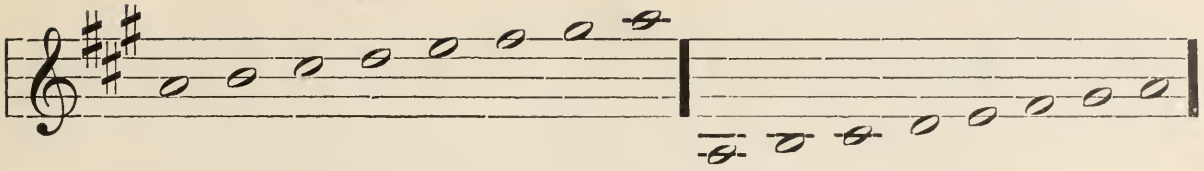
German Air.



Key of A.

The Scale.

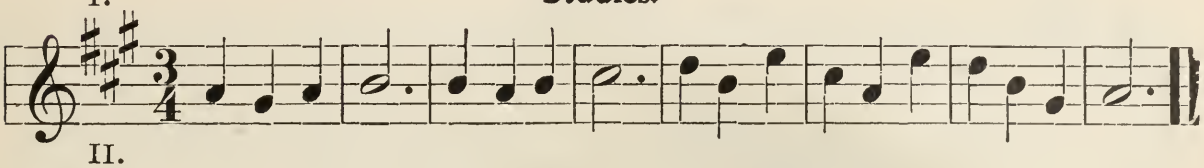
The Scale one octave lower.

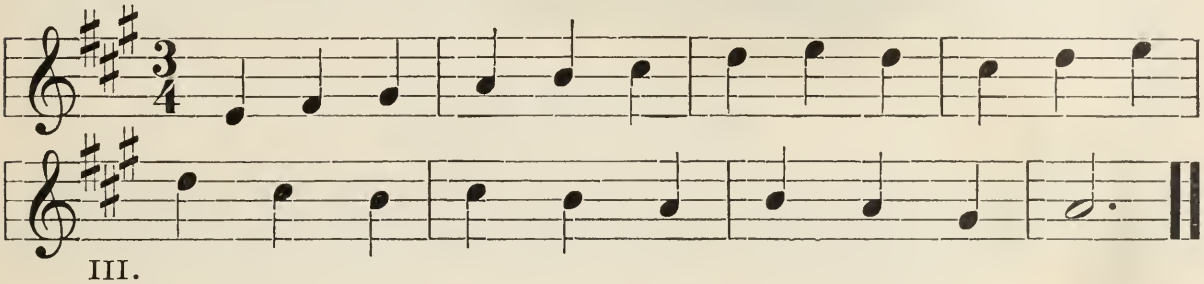


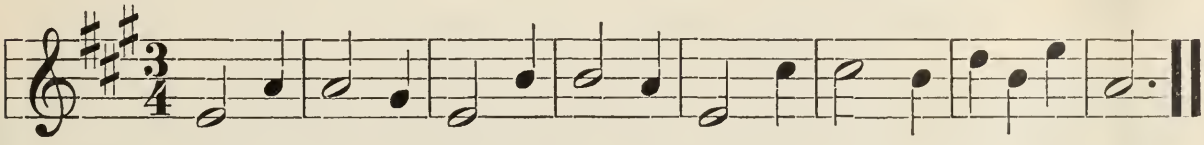
The key of A has three sharps. *Do* is in the second space.

Studies.

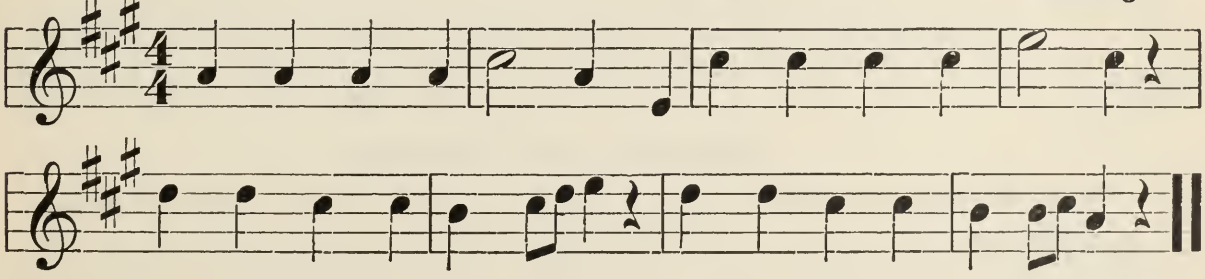
I.



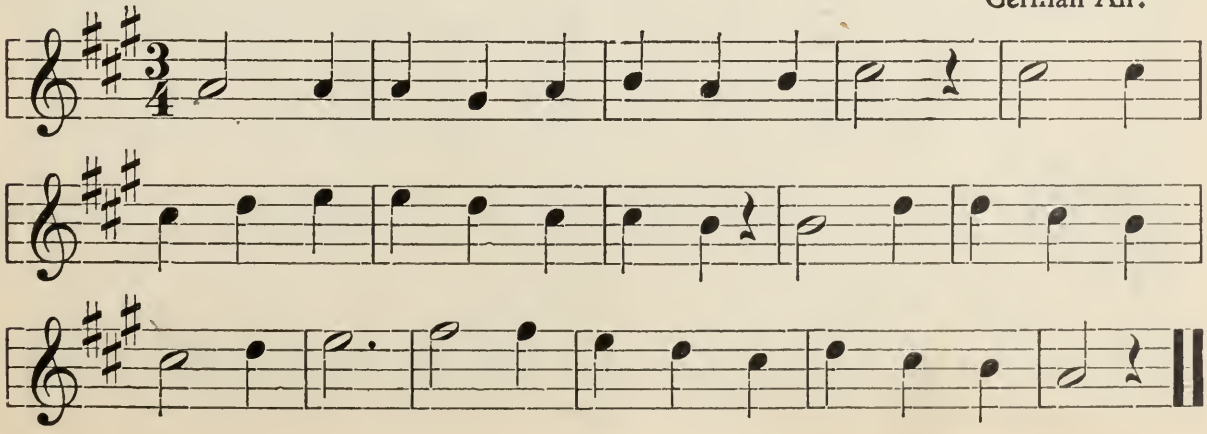
II.

III.



IV.

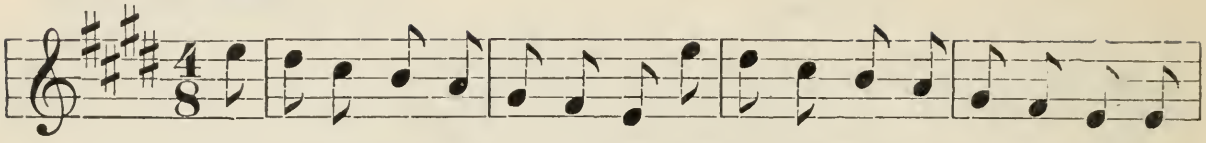
Folksong.

V.

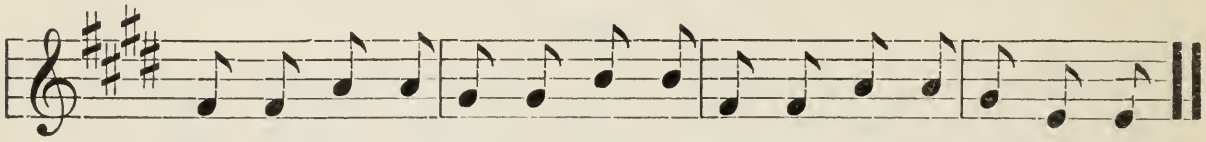
German Air.



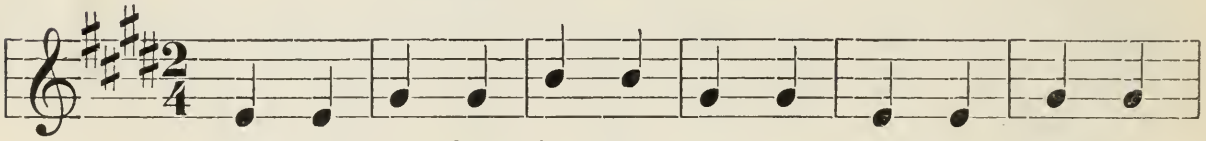
Mouse Cousins.

Christina Rossetti.

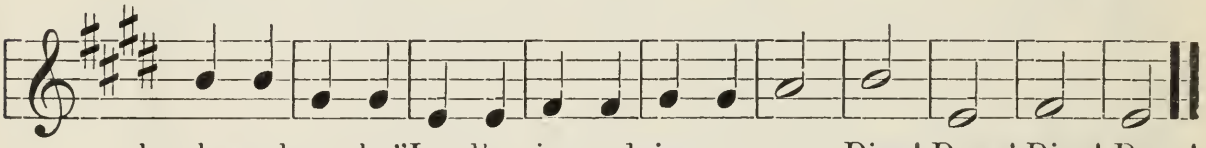


1. The cit-y mouse lives in a house; The garden mouse lives in a bower; He's
2. The cit-y mouse eats bread and cheese; The garden mouse eats what he can; We

friend - ly with the frogs and toads, And sees the pret - ty plants in flower.
will not grudge him seeds and stalks, Poor lit-tle tim - id fur - ry man.

Bells in the Steeple.



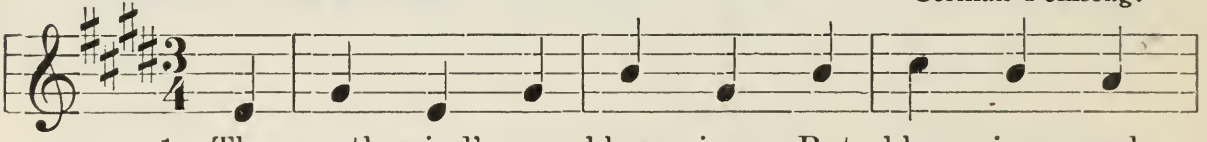
Bells that hang high in the stee - ple, Call - ing, "Come to



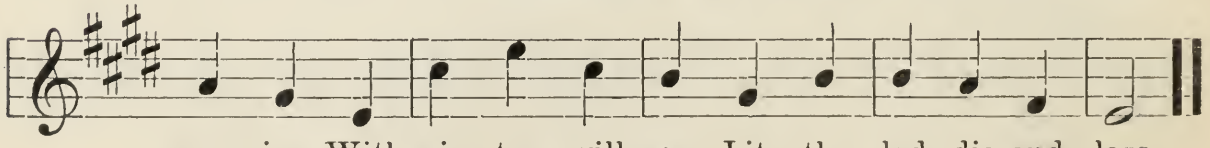
church, good people;" Loudly ring and sing your song, Ding! Dong! Ding! Dong!

Snowing and Blowing.

Translated from the German. German Folksong.

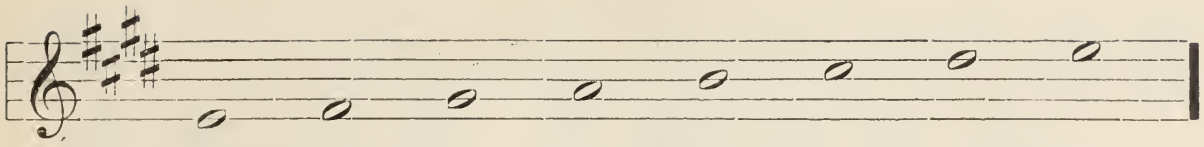


1. The north wind's a blow - ing; But blow - ing and
2. The March wind he'll blus - ter, His for - ces he'll
3. The north wind's a blow - ing, But flow - ers are
4 For spite of the snow - ing, Gray pus - sies are



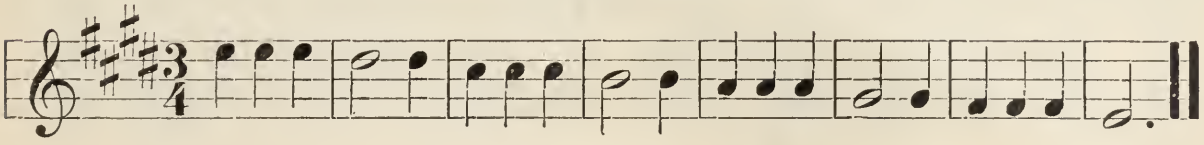
snow - ing, With win ter will pass, Lit - tle lad - die and lass.
mus - ter; But he, too, will pass, Lit - tle lad - die and lass.
grow-ing; Dear Spring's at the door, He'll come in, now be sure.
show - ing; And spite of the wind, Brave blue violets we'll find.

The Scale.



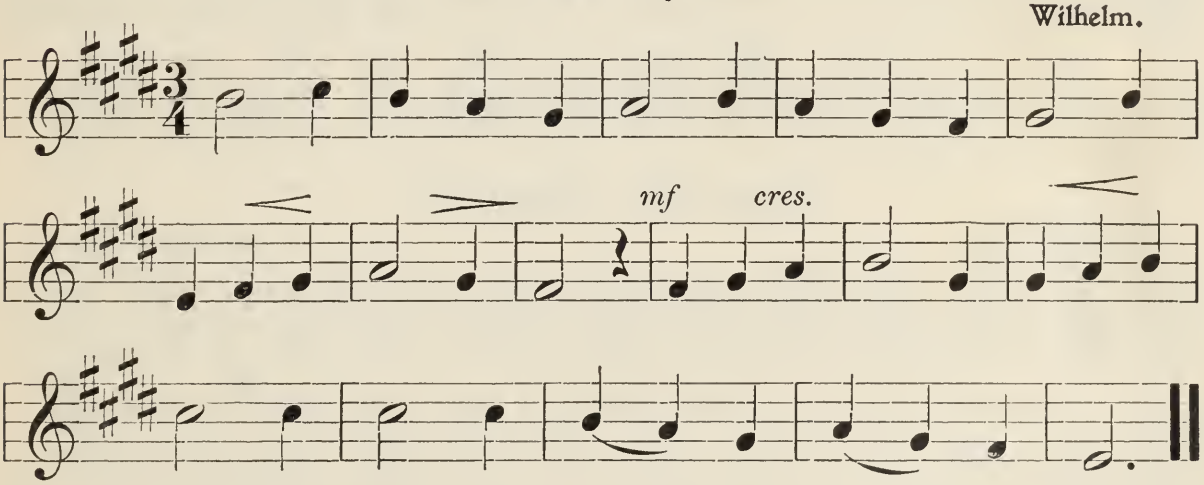
The key of E has four sharps. *Do* is on the first line and in the third space.

A Study.



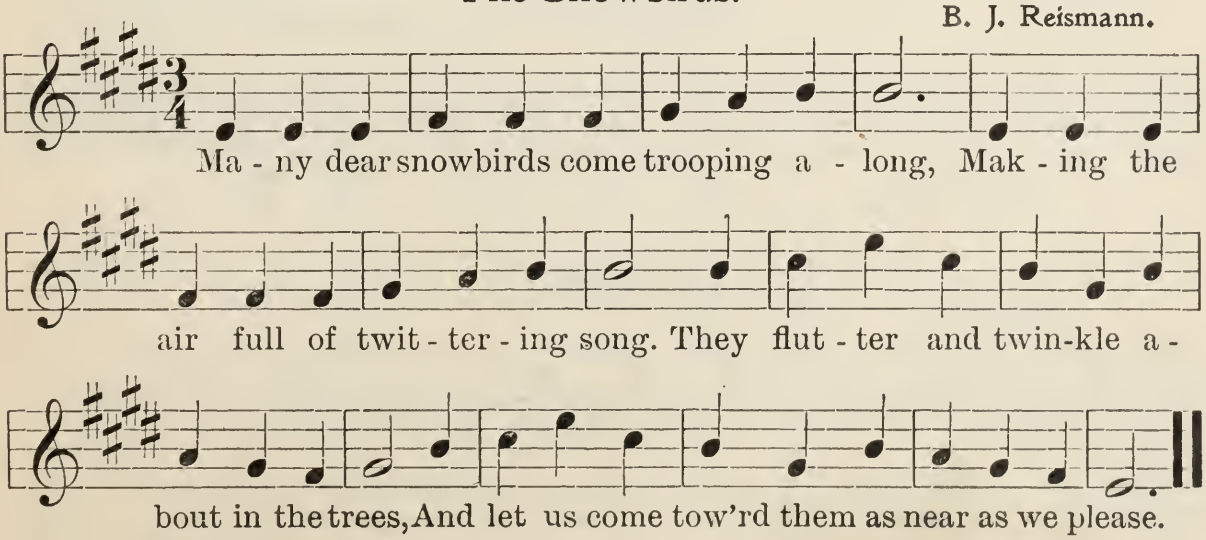
A Melody.

Wilhelm.



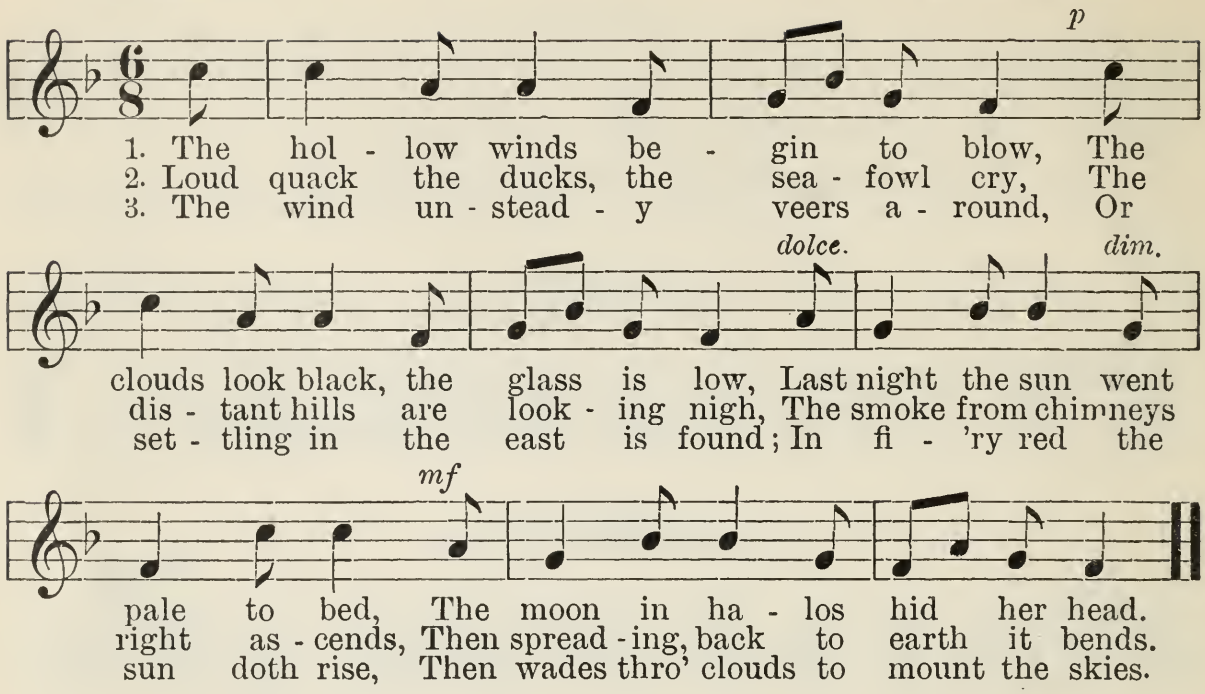
The Snowbirds.

B. J. Reismann.


Ma - ny dear snowbirds come trooping a - long, Mak - ing the
air full of twit - ter - ing song. They flut - ter and twin-kle a -
bout in the trees, And let us come tow'rd them as near as we please.

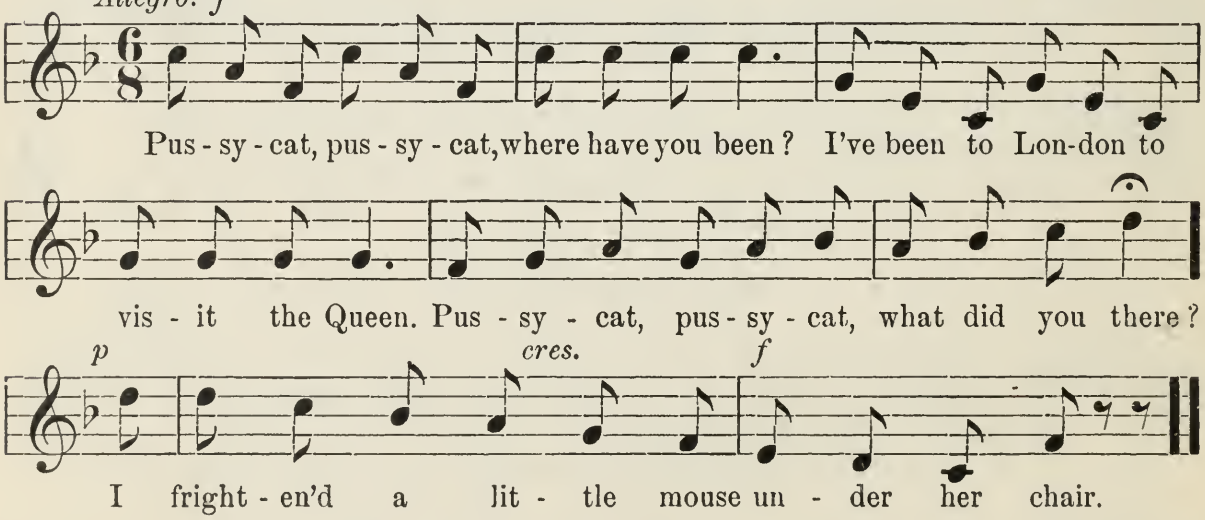
Signs of Rain.

Dr. Janness. German Folksong.

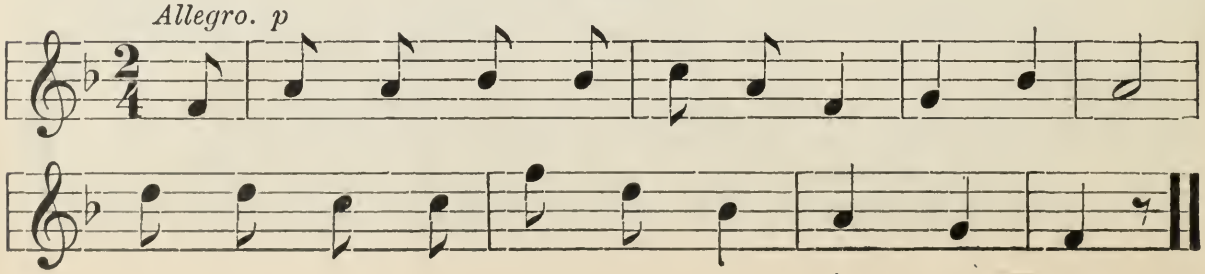

p
1. The hol - low winds be - gin to blow, The
2. Loud quack the ducks, the sea - fowl cry, The
3. The wind un - stead - y veers a - round, Or
dolce.
dim.
clouds look black, the glass is low, Last night the sun went
dis - tant hills are look - ing nigh, The smoke from chimneys
set - tling in the east is found; In fi - 'ry red the
mf
pale to bed, The moon in ha - los hid her head.
right as - cends, Then spread - ing, back to earth it bends.
sun doth rise, Then wades thro' clouds to mount the skies.

Pussy-Cat, Pussy-Cat.

Mother Goose. J. W. Elliott.

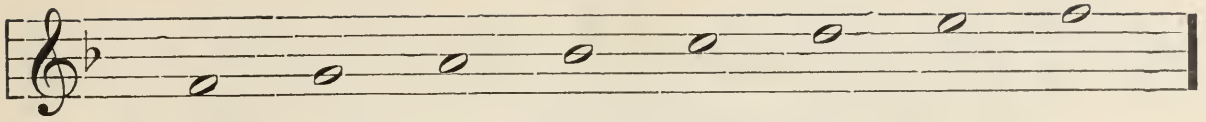

Allegro. f
Pus - sy - cat, pus - sy - cat, where have you been? I've been to Lon-don to
vis - it the Queen. Pus - sy - cat, pus - sy - cat, what did you there?
p
cres.
f
I fright - en'd a lit - tle mouse un - der her chair.

A Song.



Key of F.

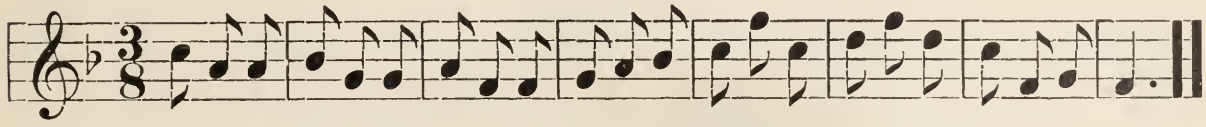
The Scale.

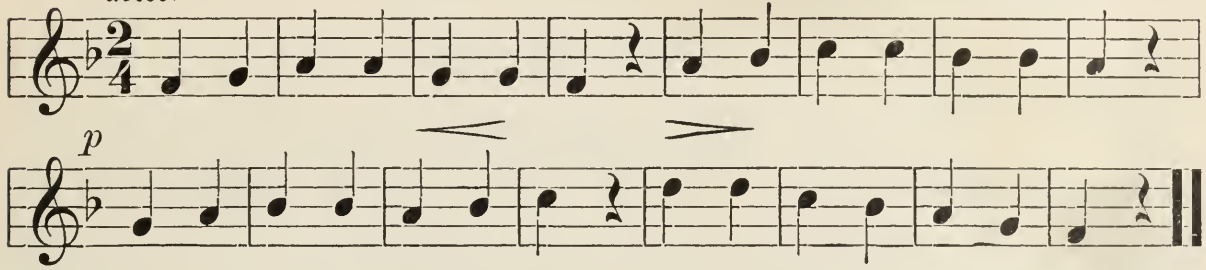
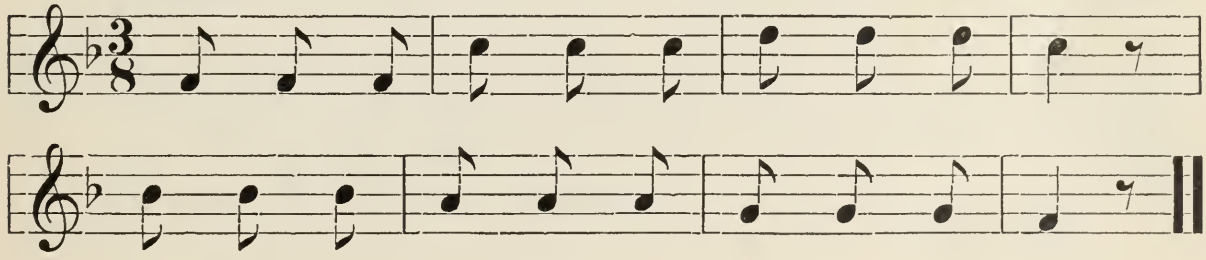


The key of F has one flat. *Do* is in the first space.

Studies.

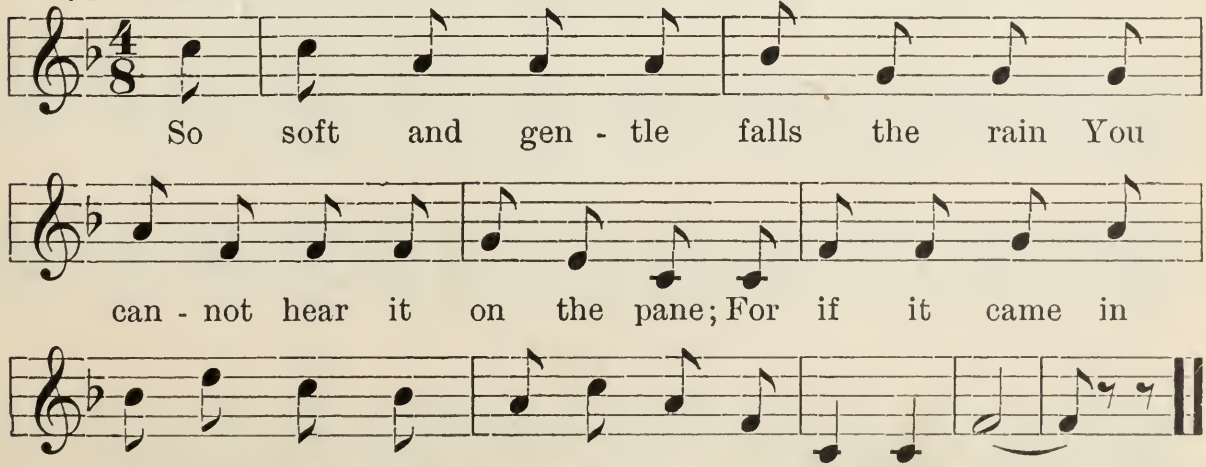
I.



II. *Andante. dolce.* German Air.

III. *Andante.* Folksong.

The Rain.

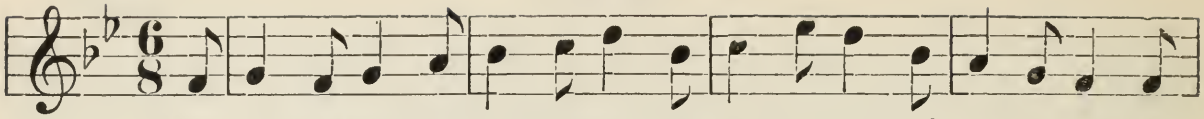
Gabriel Setoun. G. Jaspersen.

By permission of John Lane & Co.

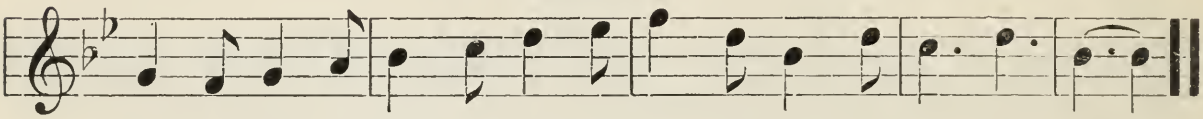

So soft and gen - tle falls the rain You
can - not hear it on the pane; For if it came in
pelt - ing show'rs, 'Twould hurt the bud-ding leaves and flow'rs.

Prisoners.

F. M.



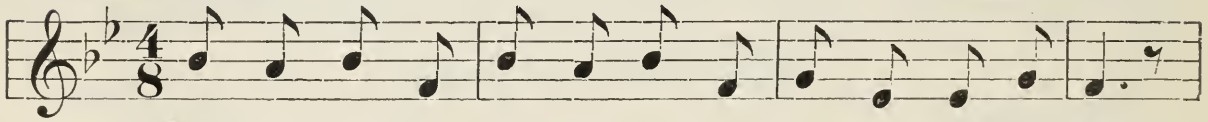
1. The chimney smoke that blown about, A la - cy film of lav - en-der, Is
2. And would-n't you be glad to soar, If you had been a pris - on- er For
3. And so I'm al - ways glad to see The co - sy fire- light flicker- ing ; It

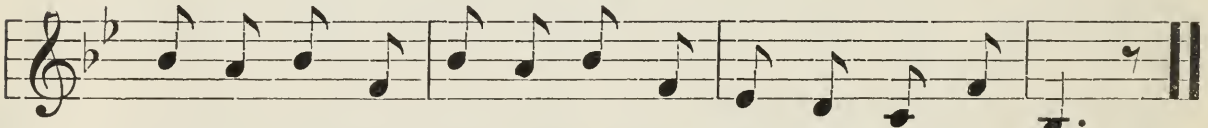


ver - y glad to scam - per out And fly a- way in - to the air.
man - y mil - lion years or more Where night is al - ways ev - 'ry - where?
sets so man - y pris - 'ners free, And lets them go a frol - ick - ing!

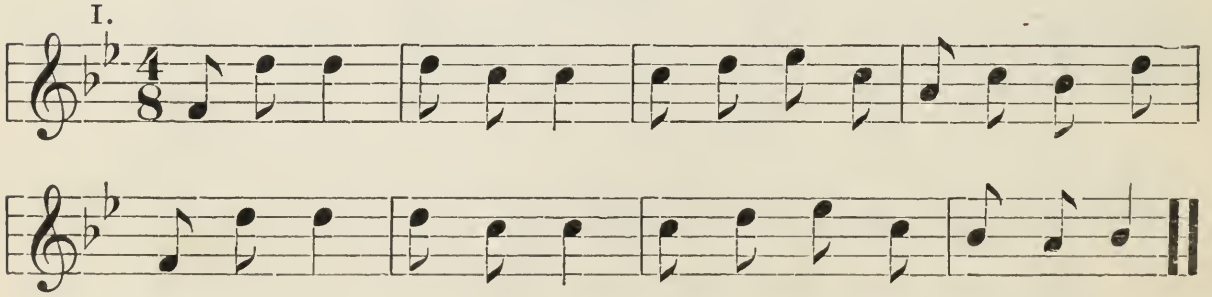
Mix a Pan-cake.

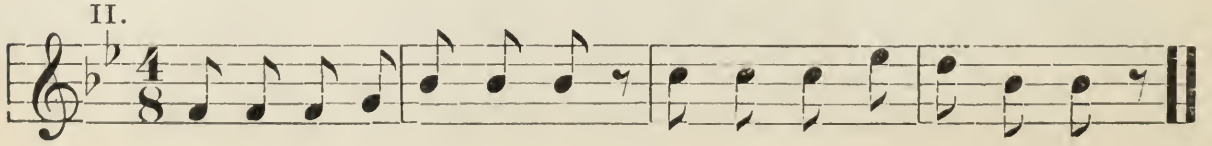
Christina Rossetti. Childhood Days.



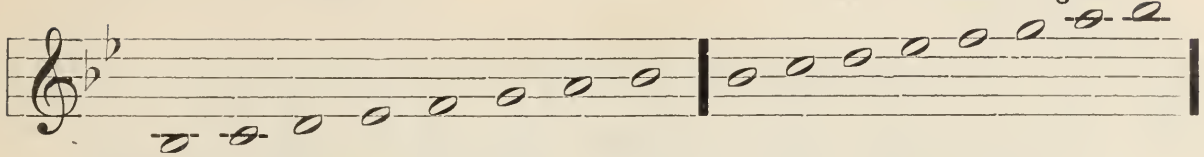
Mix a pan - cake, Stir a pan- cake, Drop it in the pan ;

Try the pan- cake, Toss the pan-cake, Catch it if you can.

Studies.

I.

II.

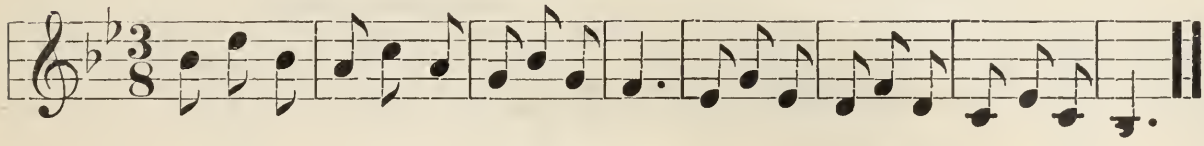


The Scale. The Scale an octave higher.

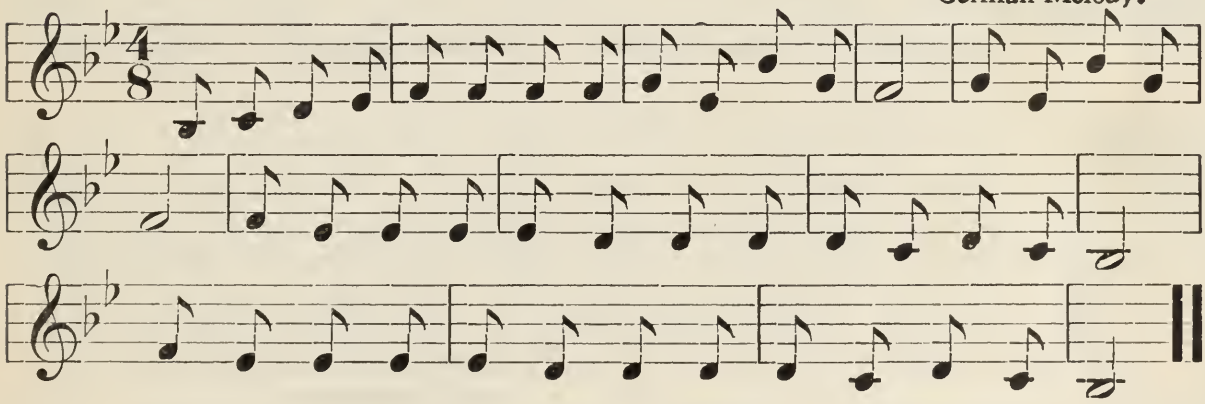


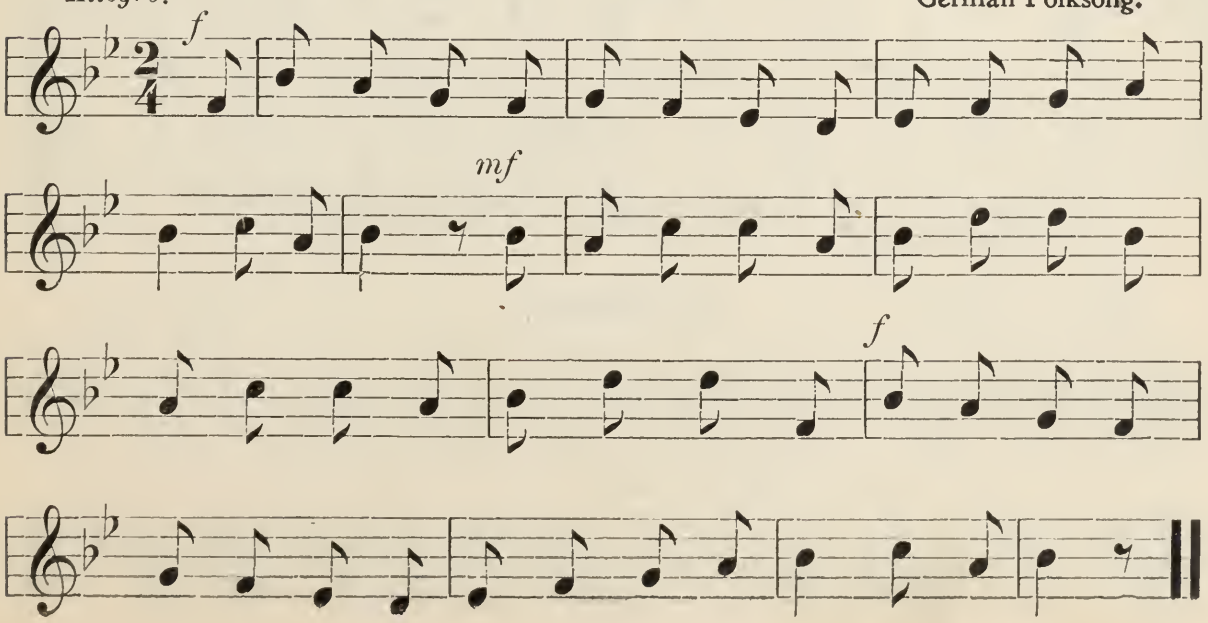
The Key of B flat has two flats. *Do* is in the second space below and on the third line.

A Study.



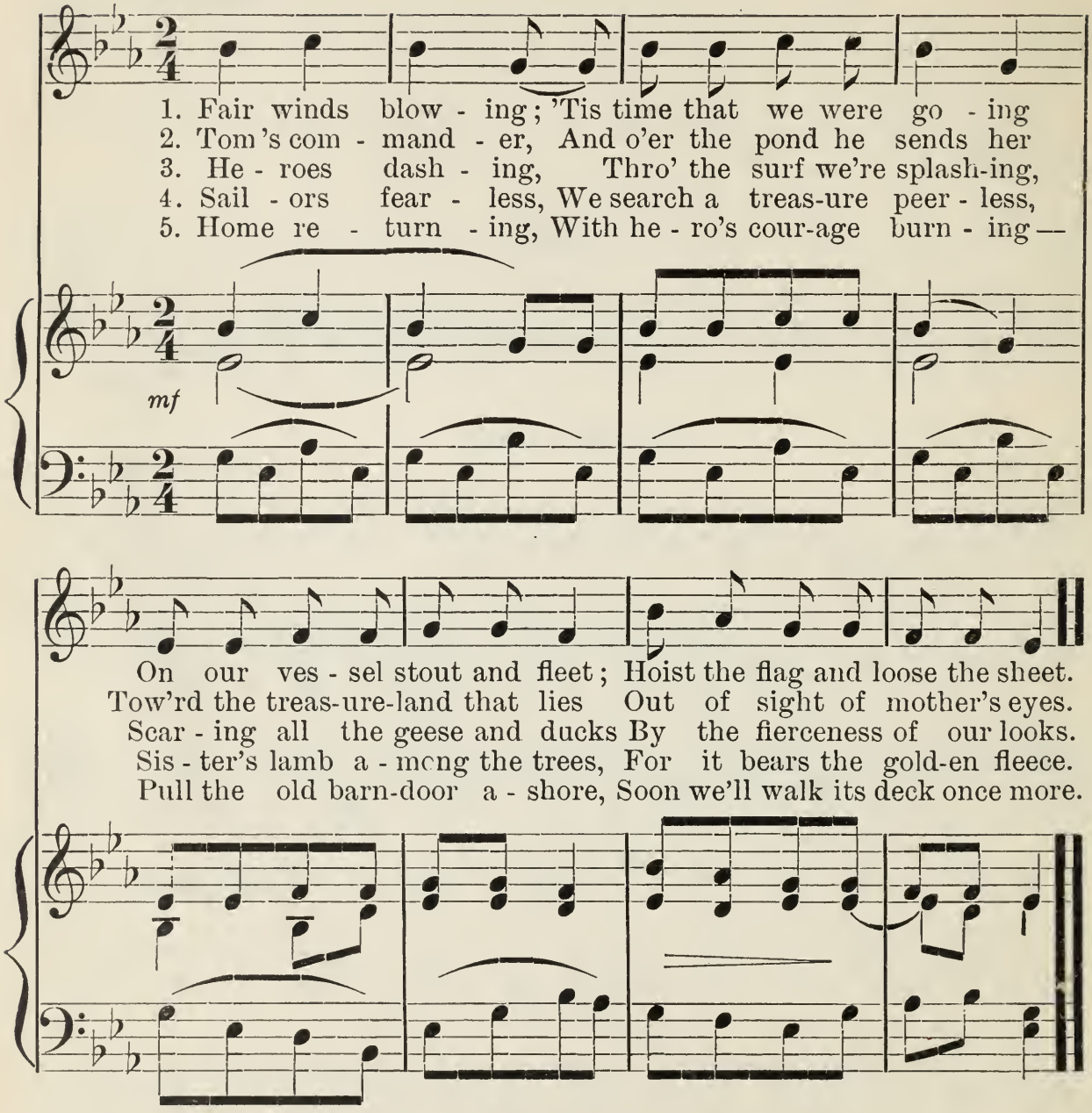
Fox and Goose.

German Melody.

A Song.

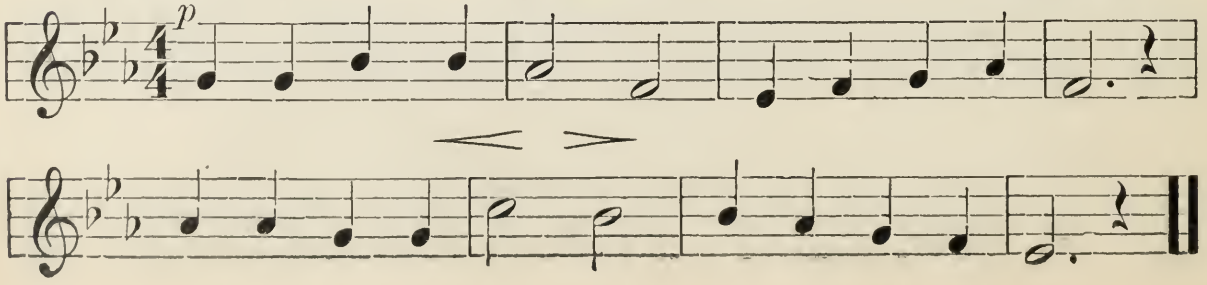
Allegro. German Folksong.

The Young Jasons.

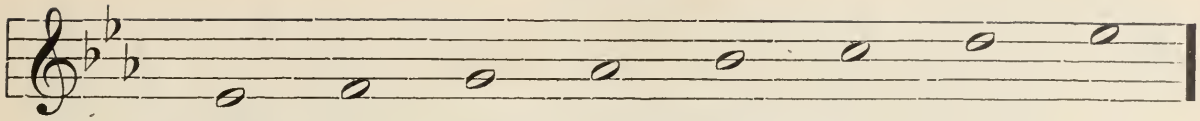
Frederick Manley. Brandenburg Folksong.

Moderato.

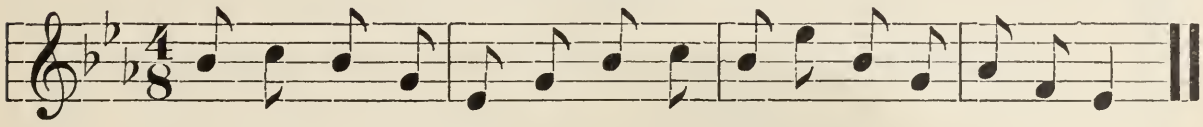

1. Fair winds blow - ing; 'Tis time that we were go - ing
2. Tom's com - mand - er, And o'er the pond he sends her
3. He - roes dash - ing, Thro' the surf we're splash-ing,
4. Sail - ors fear - less, We search a treas-ure peer - less,
5. Home re - turn - ing, With he - ro's cour-age burn - ing—
mf
On our ves - sel stout and fleet; Hoist the flag and loose the sheet.
Tow'rd the treas-ure-land that lies Out of sight of mother's eyes.
Scar - ing all the geese and ducks By the fierceness of our looks.
Sis - ter's lamb a - mong the trees, For it bears the gold-en fleece.
Pull the old barn-door a - shore, Soon we'll walk its deck once more.

A Melody.

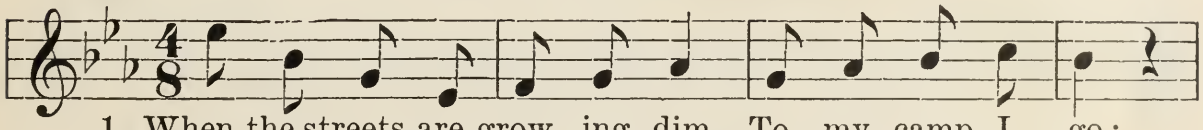
Moderato dolce. German Air.

The Scale.



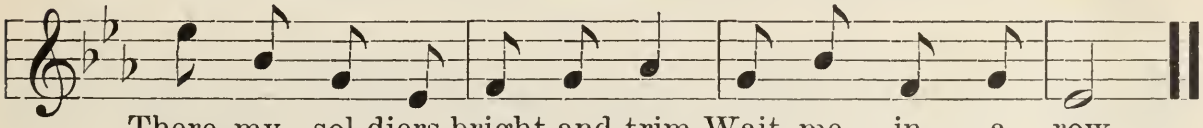
The key of E flat has three flats. *Do* is on the first line and in the fourth space.

A Study.

The Body-Guard.

F. M.



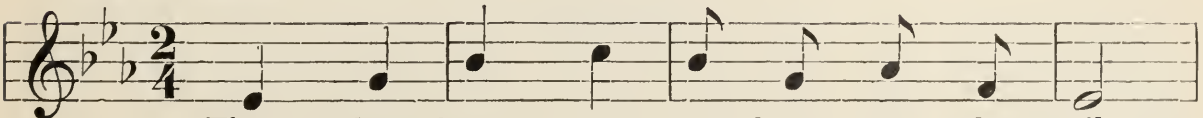
1. When the streets are grow - ing dim, To my camp I go;
2. Four large can-non guard the door, Cav - al - ry the bed;
3. Ev - er wake - ful, brave,and wise, He - roes, ev - 'ry one,

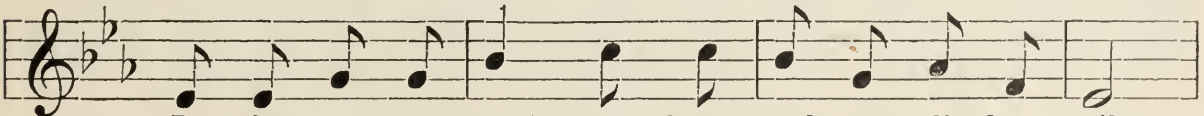


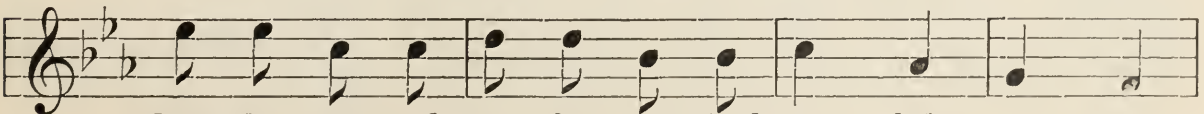
There my sol-diers,bright and trim,Wait me in a row.
In - fan - try up - on the floor Watch till night is sped.
All the day they guard my toys, Till my school is done.

Three Plum Buns.

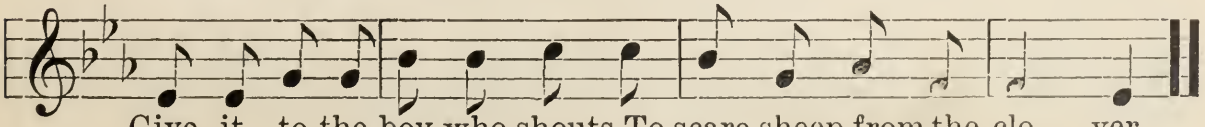
Christina Rossetti.



Three plum buns to eat here at the stile

In the clo - ver mead - ow, For we have walked a mile.



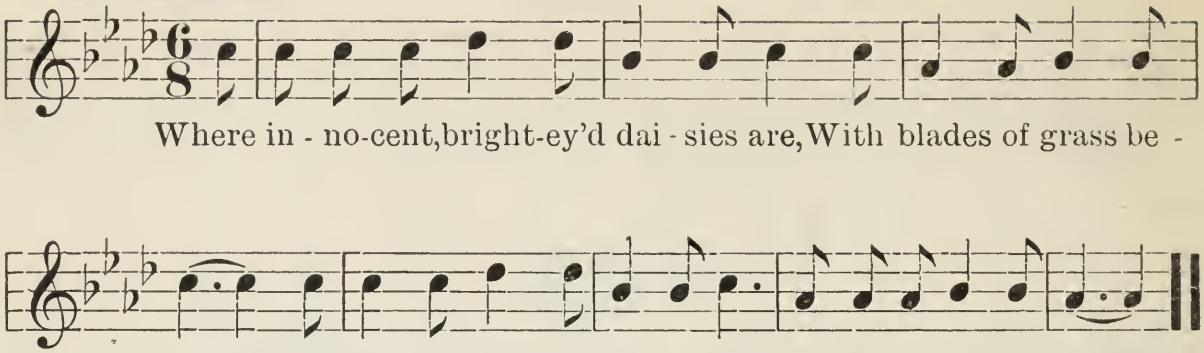
One for you and one for me And one left o - ver;



Give it to the boy who shouts To scare sheep from the clo - ver.

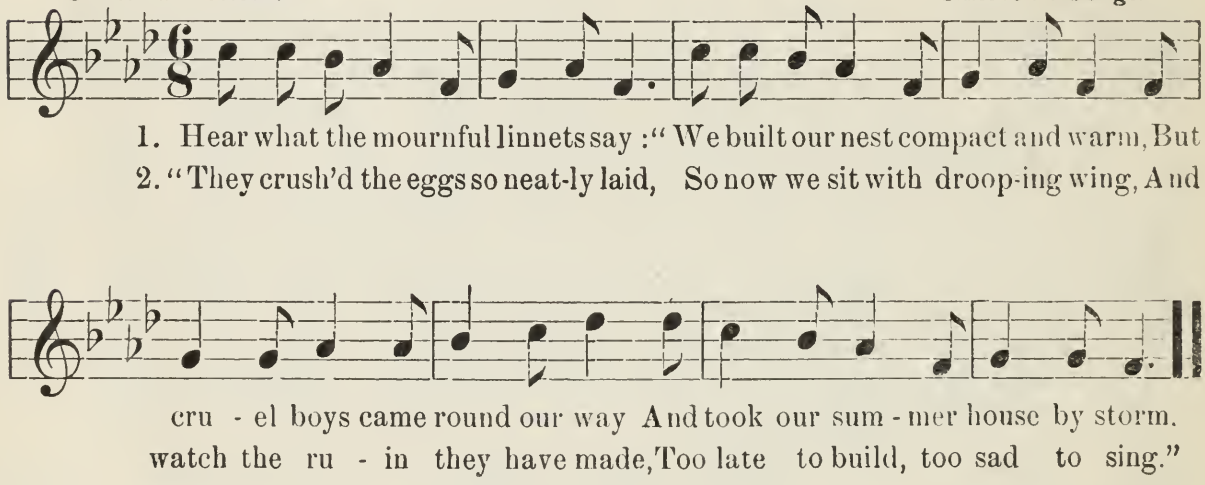
Daisies.

Christina Rossetti.



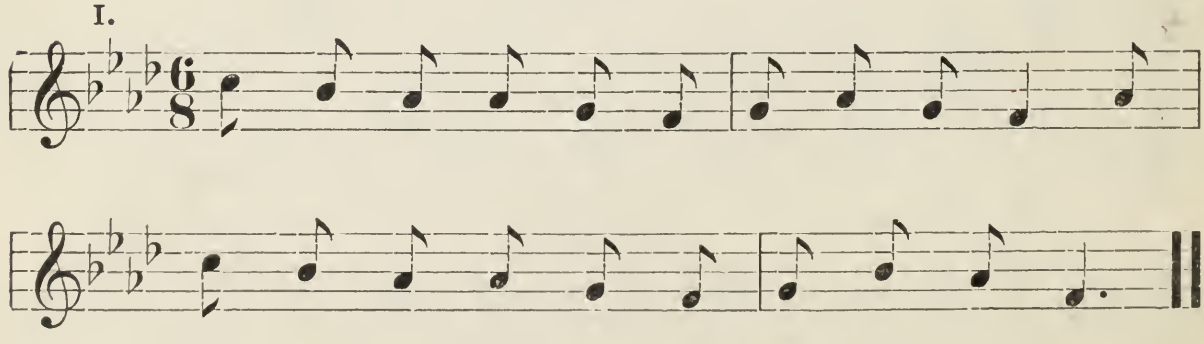
The Mournful Linnets.

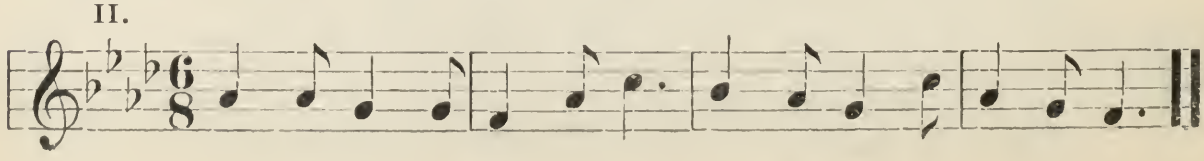
Christina Rossetti. Children's Songs.


1. Hear what the mournful linnets say: "We built our nest compact and warm, But
2. "They crush'd the eggs so neat-ly laid, So now we sit with droop-ing wing, And
cru - el boys came round our way And took our sum - mer house by storm.
watch the ru - in they have made, Too late to build, too sad to sing."

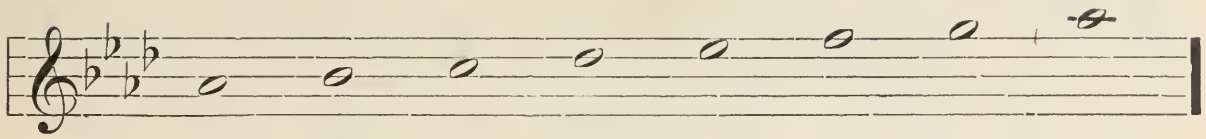
Studies.

I.



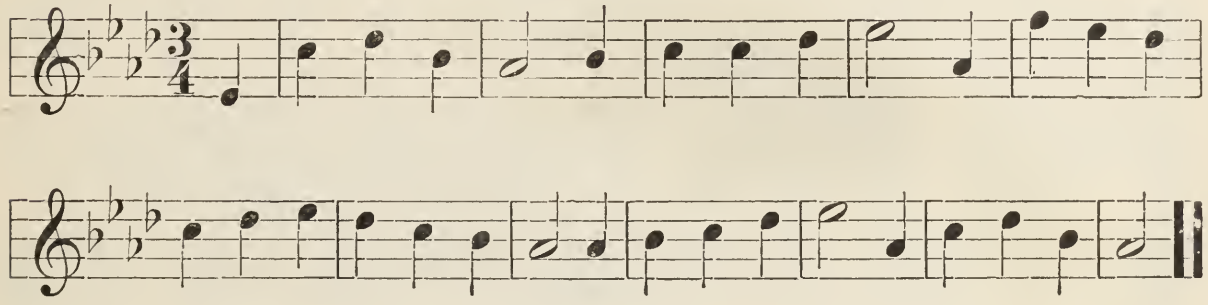
II.

Key of A Flat.

The Scale.



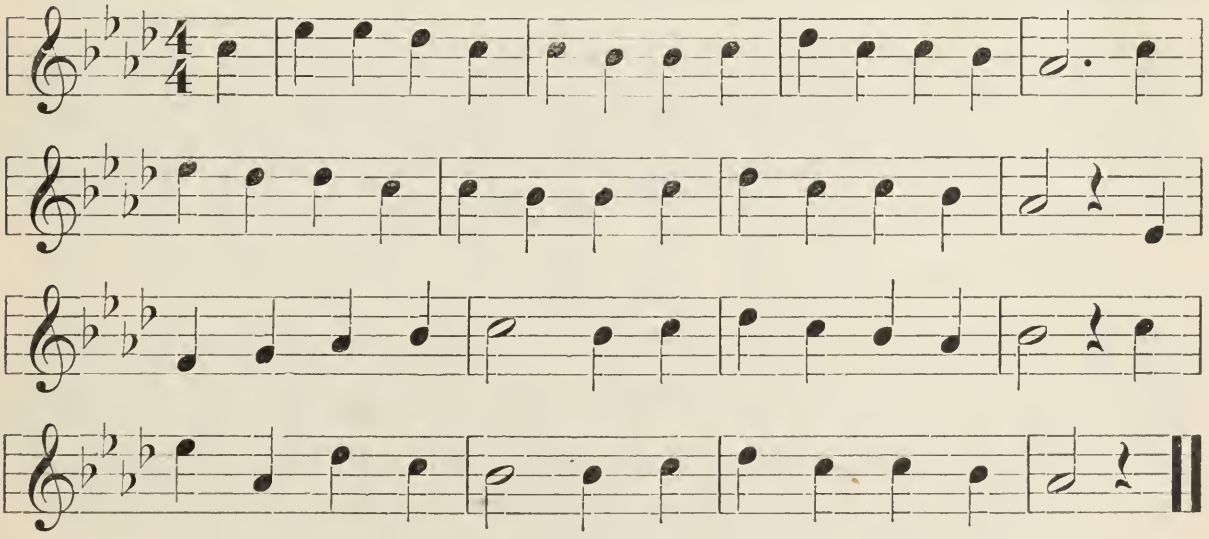
The key of A flat has four flats. *Do* is in the second space.

A Study.

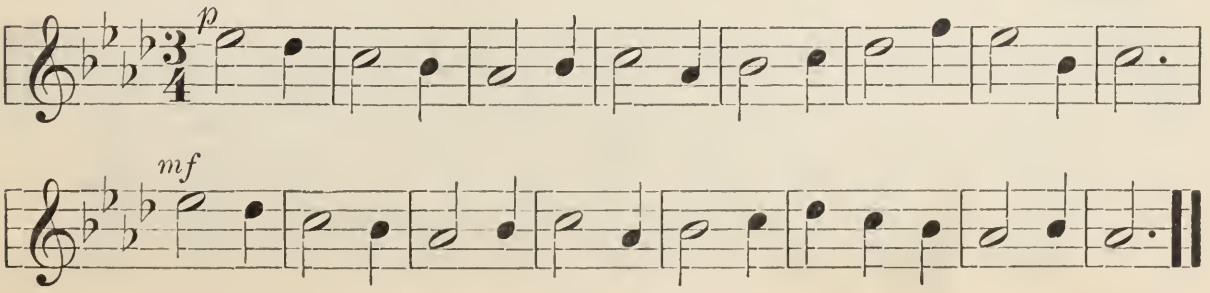


Songs.

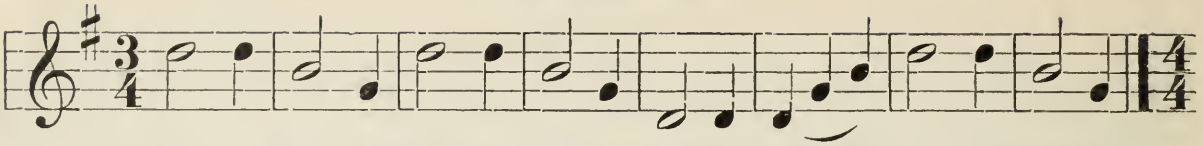
I.

German.

II.

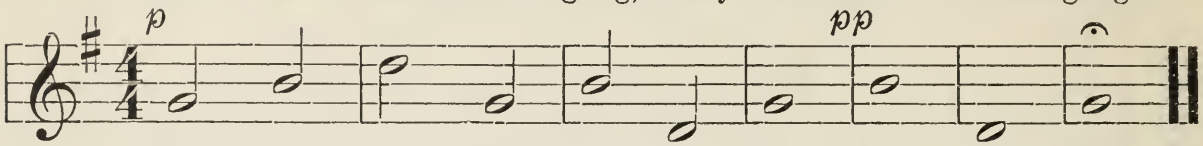
Seidel.



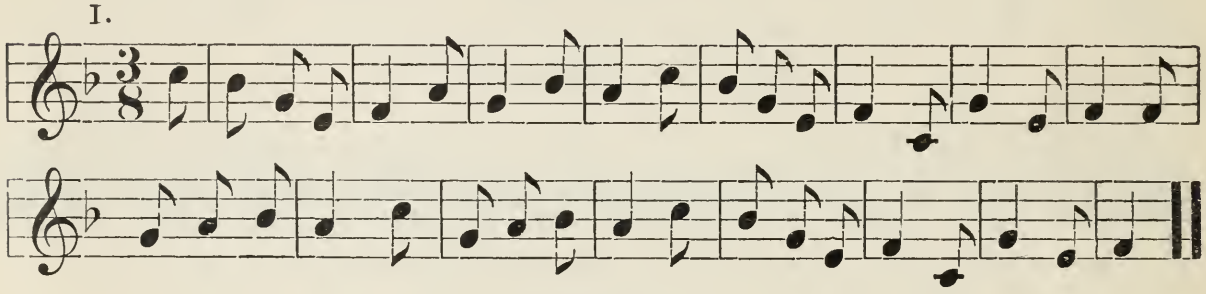
Christmas Bells.



Hark! I hear the bells are ring-ing, Mer-ry Christ-mas to us bring-ing.

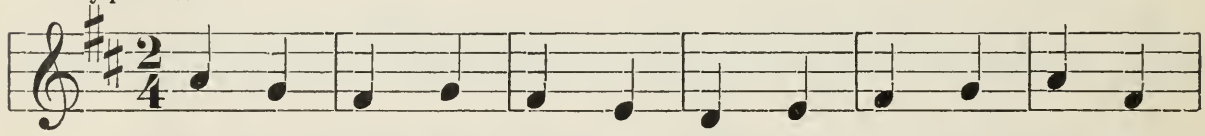


Bim, bom, bim, bom, bim, bom, bell. Bim, bom, bell.

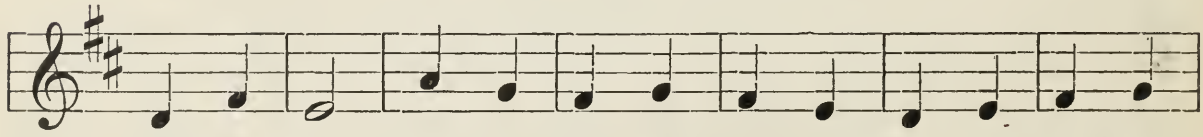
A Study.

Little Pilgrims.

James Slocum.
By permission.

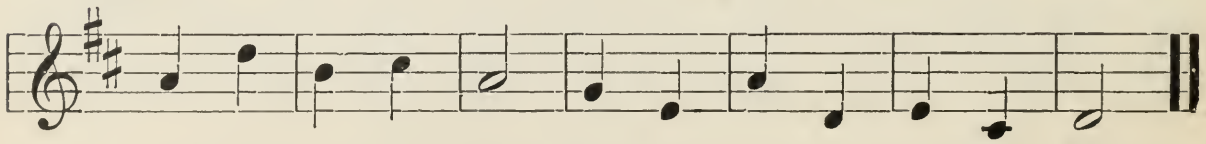
F. H. Arkwright.



1. When the farms with fruits and clo - ver Ev - 'ry - where are
2. Lit - tle ships with lit - tle treas - ures Un - der - neath their
3. Each a lit - tle pil - grim bear - ing; For the flow - ers,
4. Flow'r-less dales and bar - ren pla - ces, Where the lit - tle



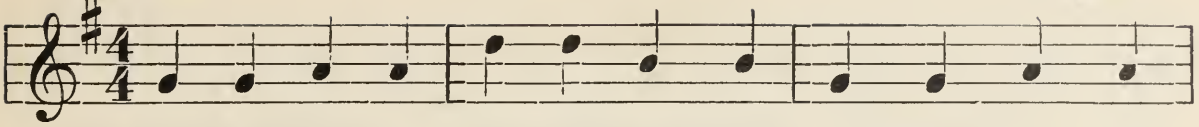
scent - ed sweet, Lit - tle ships come sail - ing o - ver Field and
shin - ing sails, Bound for pla - ces bare of pleas-ures, Borne on
ev - 'ry one, Send their seed - ling chil - dren far - ing, Just as
pil - grims grow, Soon are filled with man - y gra - ces; Woods where



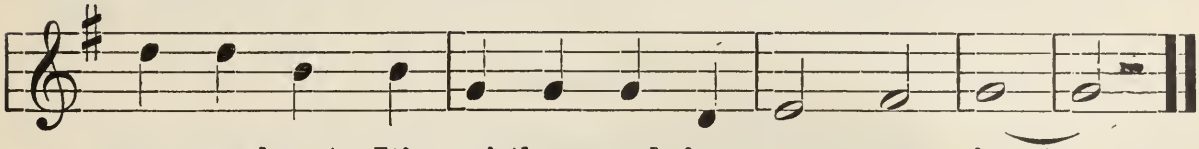
wood and vil - lage street; Silk - en ships, a count-less fleet.
breez - es, tossed by gales, Sail - ing on to flow'r-less dales.
soon as they are grown In - to coun - tries of their own.
bands of song - sters go, Flow'rs whose sweets the wild bees know.

The Wind.

Traditional. English.



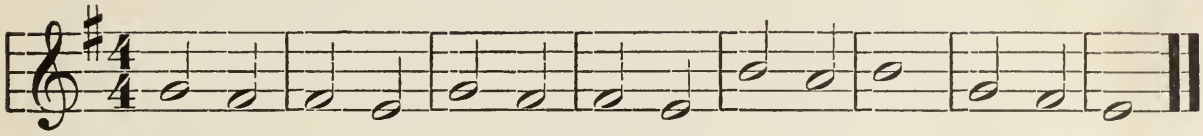
1. When the wind is in the East, It's nei - ther good for
2. When the wind is in the West, The corn and clo - ver
3. When the jol - ly North wind blows, It brings the cold and
4. When the gen - tle South wind blows, The flow'rs their pet - als



man nor beast, It's nei-ther good for man nor beast.
grow the best, The corn and clo - ver grow the best.
drift-ing snows, It brings the cold and drift - ing snows.
all un-close, The flow'rs their pet - als all un - close.

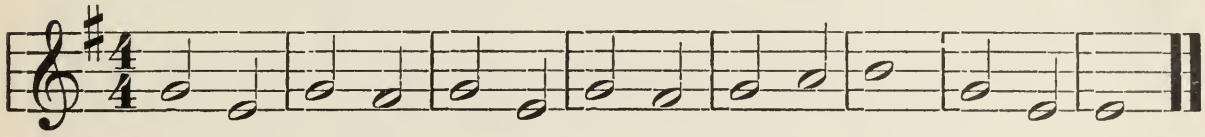
Wind.

I.



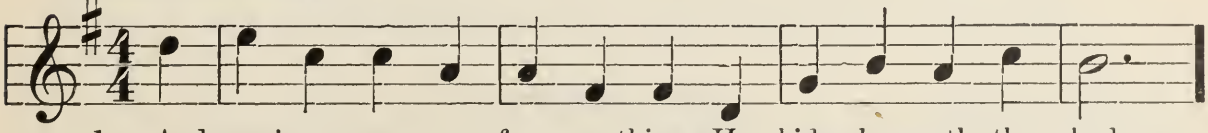
Oo, oo, etc.

II.

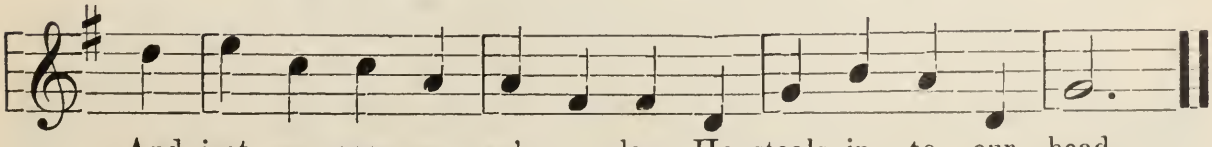


A Dream.

James Slocum, by per.



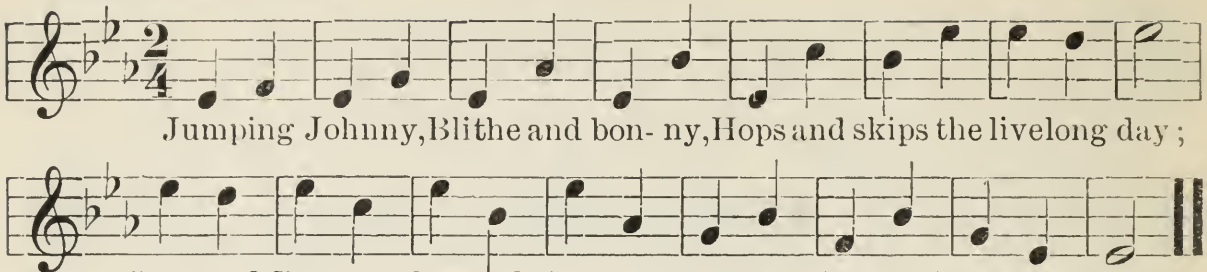
1. A dream's a ver - y fun - ny thing; He hides be-neath the bed,
2. He has a mag - ic pic - ture lamp He lights with - in our brain,
3. And oth - er things not quite so good He shows us when we lie



And just as soon as we're a - sleep He steals in - to our head.
And man - y things we've quite for - got He shows to us a - gain.
On Christmas night when we have had Too much of Christmas pie.

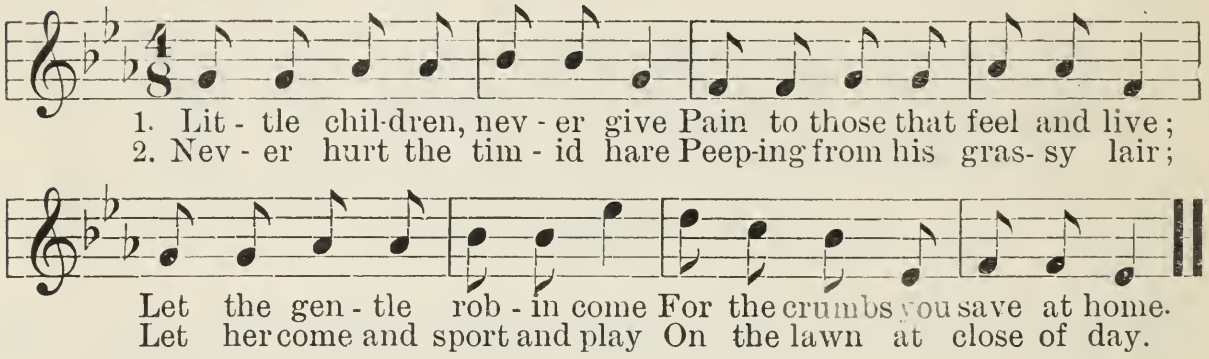
Jumping Johnny.

From Nursery Rhymes. (An interval study.)



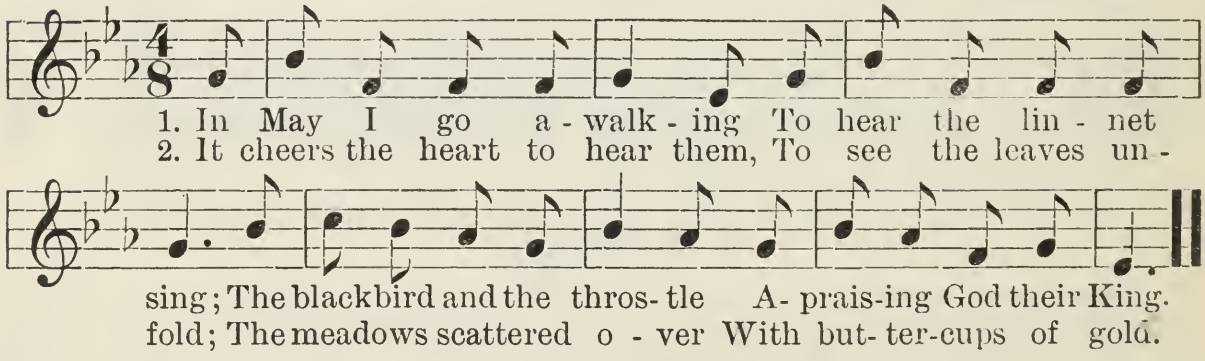
Gentleness.

From "Little Folks."


1. Lit- tle chil-dren, nev- er give Pain to those that feel and live;
2. Nev- er hurt the tim- id hare Peep-ing from his gras- sy lair;
Let the gen- tle rob- in come For the crumbs you save at home.
Let her come and sport and play On the lawn at close of day.

In May.

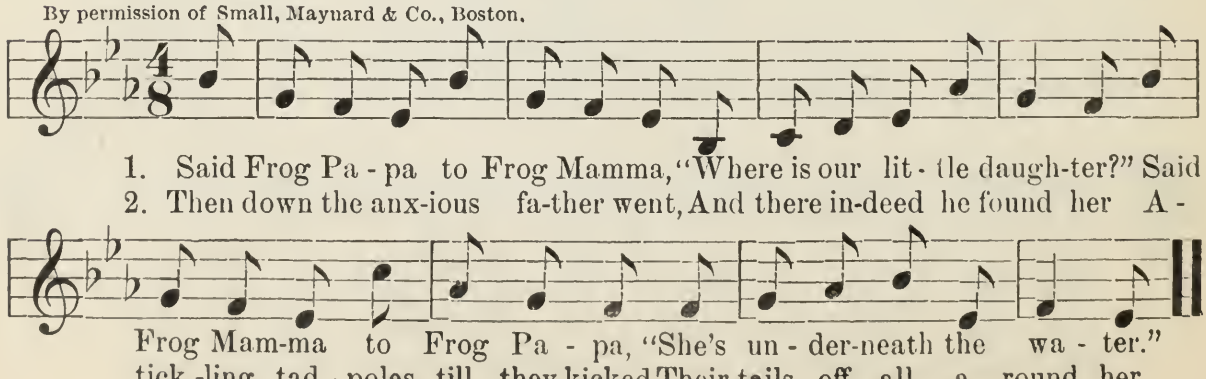
Old English.

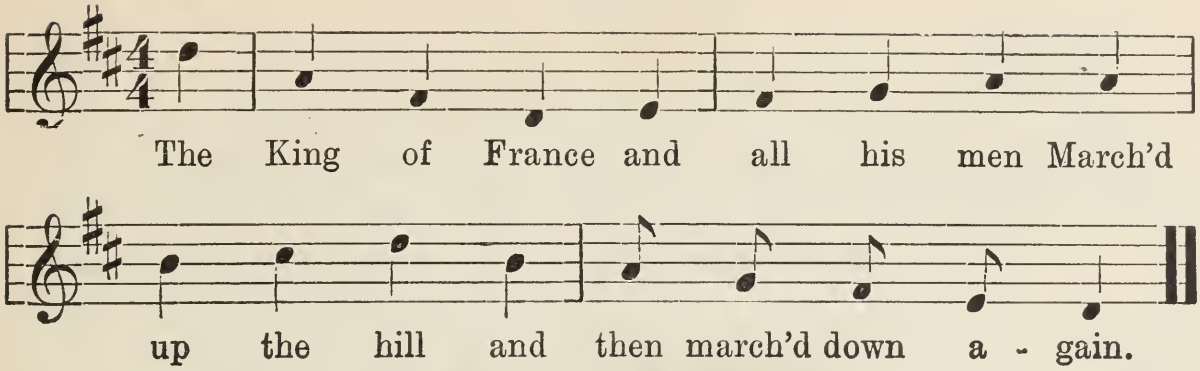

1. In May I go a- walk- ing To hear the lin- net
2. It cheers the heart to hear them, To see the leaves un-
sing; The blackbird and the thros- tle A- prais-ing God their King.
fold; The meadows scattered o- ver With but- ter-cups of gold.

Frog-Making.

John B. Tabb.

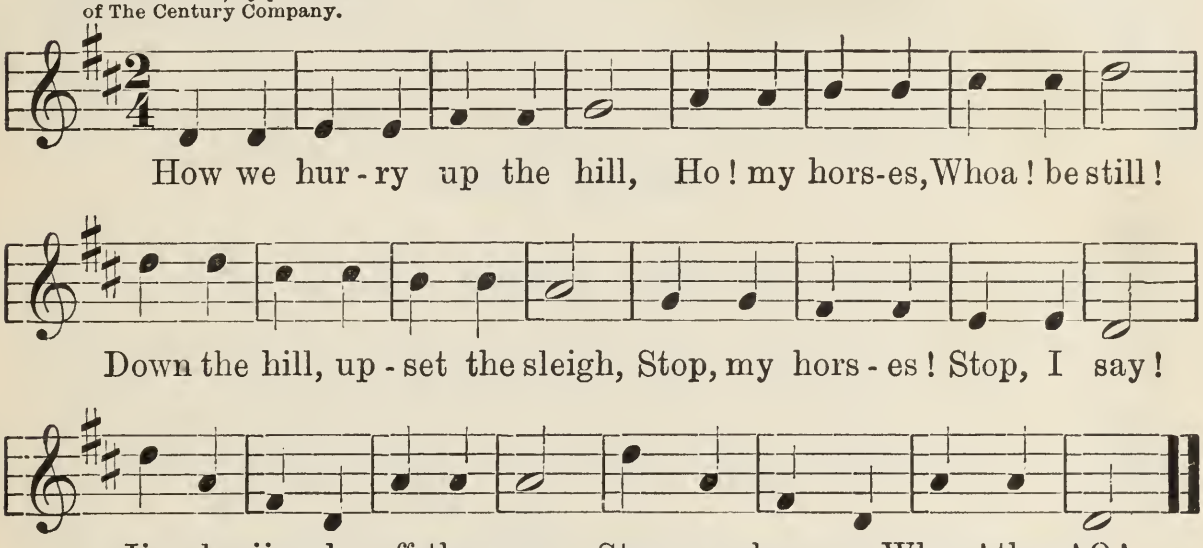
By permission of Small, Maynard & Co., Boston.


1. Said Frog Pa- pa to Frog Mamma, "Where is our lit- tle daugh-ter?" Said
2. Then down the anx-ious fa-ther went, And there in-deed he found her A-
Frog Mam-ma to Frog Pa- pa, "She's un- der-neath the wa- ter."
tick-ling tad- poles till they kicked Their tails off all a- round her.



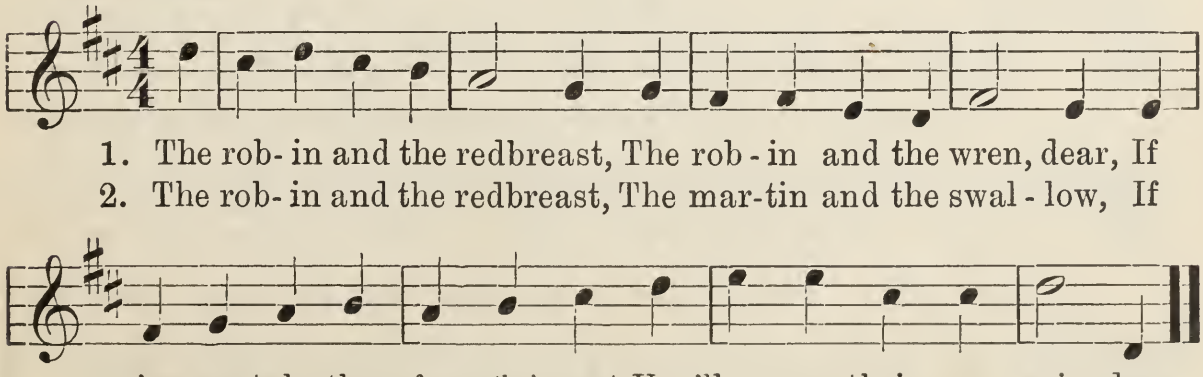
A Sleigh Ride.

From St. Nicholas, by permission of The Century Company.


How we hur - ry up the hill, Ho! my hors-es, Whoa! be still!
Down the hill, up - set the sleigh, Stop, my hors - es! Stop, I say!
Jin-gle, jin-gle, off they go, Stop, my hors- es, Whoa! then! O!

The Robin and the Redbreast.

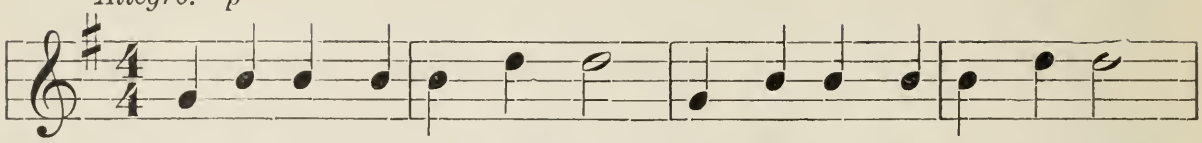
Old English.


1. The rob- in and the redbreast, The rob - in and the wren, dear, If
2. The rob- in and the redbreast, The mar-tin and the swal - low, If
e'er you take them from their nest, You'll nev-er thrive a - gain, dear.
e'er you rob their pret - ty nest, Bad luck will sure - ly fol - low.

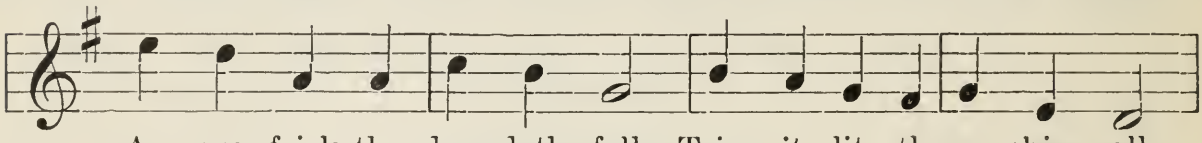
The Fairies' Dance.

Old English.

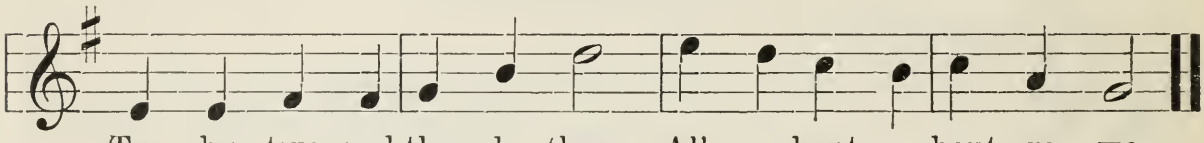
Allegro. *p*



By the moon we sport and play, With the night be-gins our day;

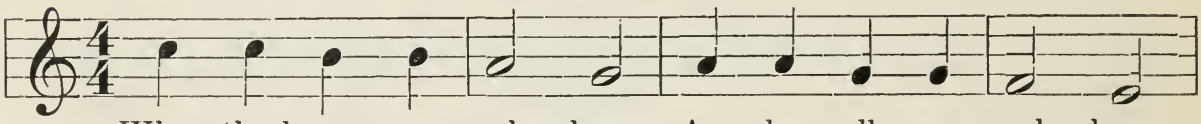


As we frisk the dew doth fall; Trip it, lit - tle ur- chins all,

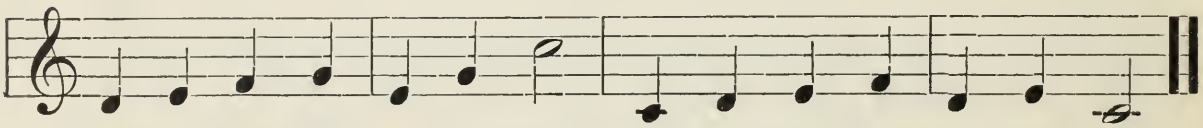


Two by two, and three by three, All a -bout, a -bout go we.

Harvest Time.



When the leaves are yel - low, Ap- ples all are mel - low,

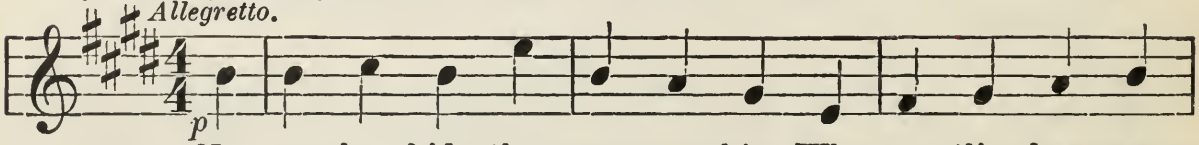


Then the white and frost-y rime Comes with pleas-ant har - vest time.

Indian Summer.

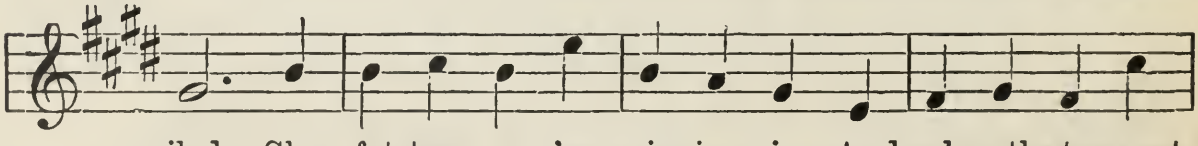
Lydia Avery Coonley.

Allegretto.

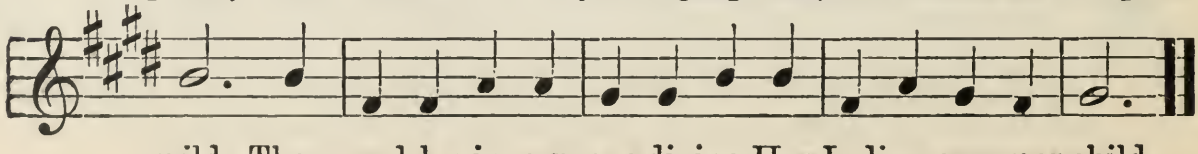


p

No - vem-ber bids the warm sun-shine Where rustling leaves are



piled; She fet-ters ev - 'ry swinging vine, And calms the tempest

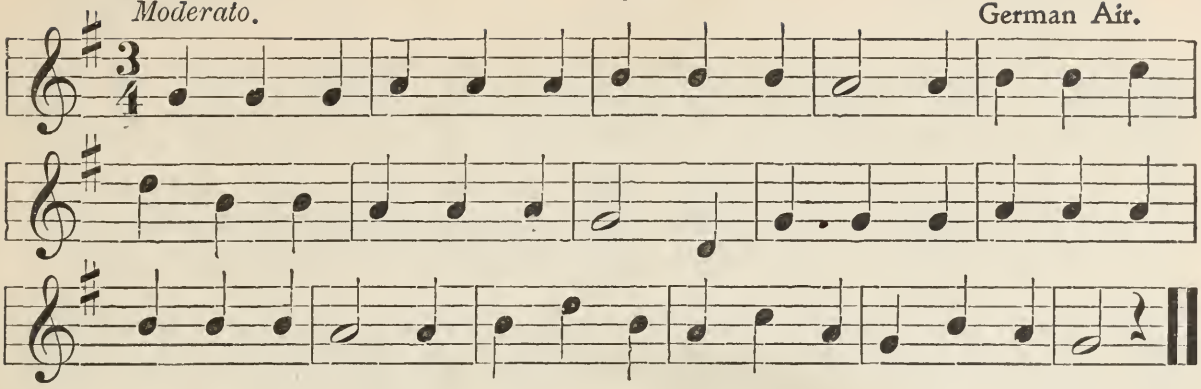


wild; Then crad-les in a peace divine Her Indian summer child.

I.

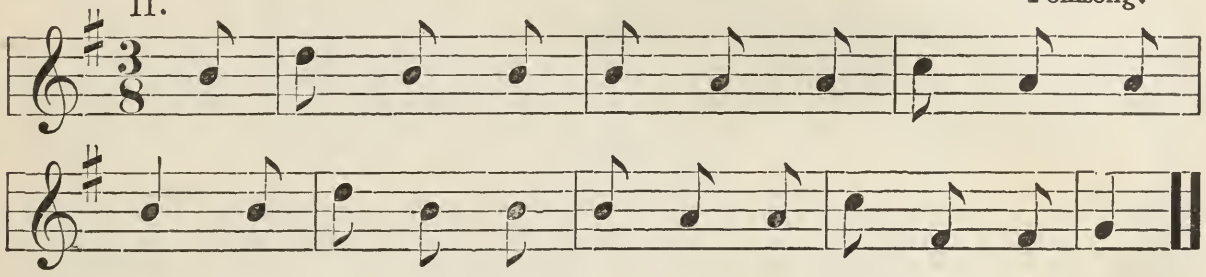
Moderato.

German Air.



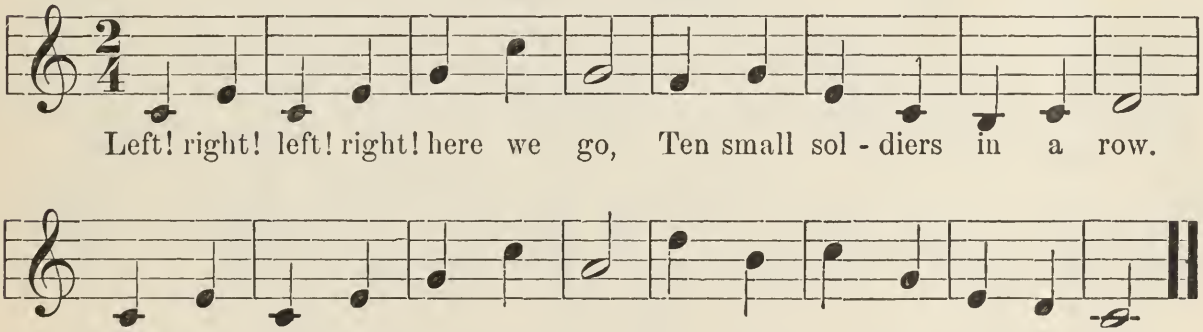
II.

Folksong.



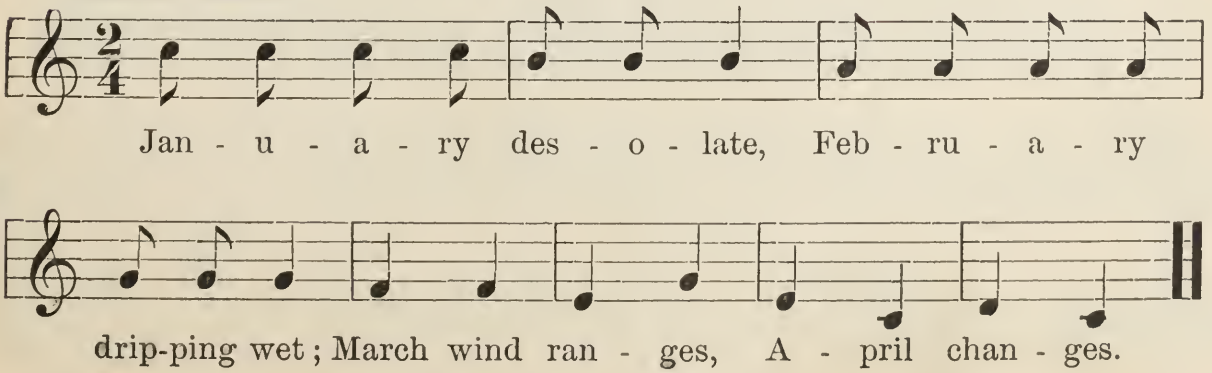
Left! Right!

From Action Songs.


Left! right! left! right! here we go, Ten small sol - diers in a row.
Left! right! left! right! marching free; Sol - dier's life's the life for me.

January and February.

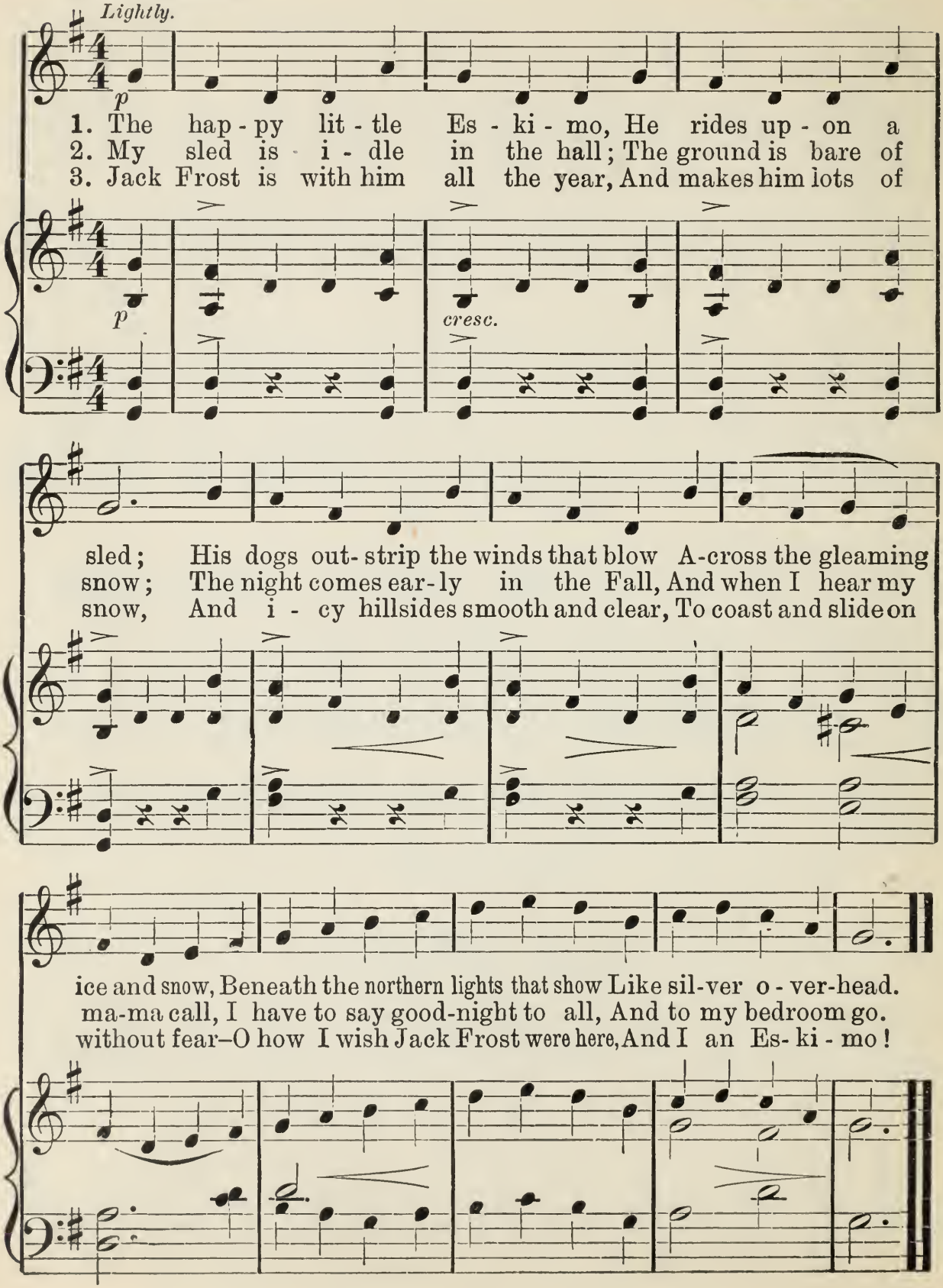
Christina Rossetti.



The Happy Eskimo.

Frederick Manley. Eleanor Smith.

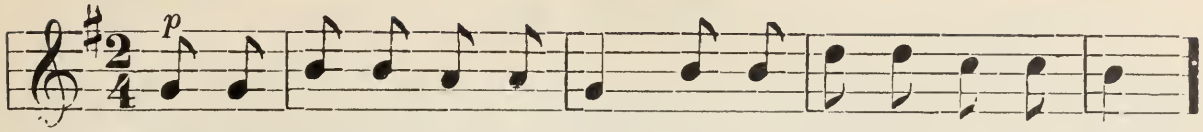
Lightly.

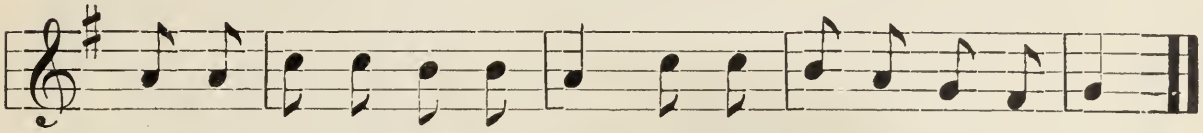

p
1. The hap - py lit - tle Es - ki - mo, He rides up - on a
2. My sled is i - dle in the hall; The ground is bare of
3. Jack Frost is with him all the year, And makes him lots of
p
cresc.
sled; His dogs out- strip the winds that blow A-cross the gleaming
snow; The night comes ear-ly in the Fall, And when I hear my
snow, And i - cy hillsides smooth and clear, To coast and slide on
ice and snow, Beneath the northern lights that show Like sil-ver o - ver-head.
ma-ma call, I have to say good-night to all, And to my bedroom go.
without fear–O how I wish Jack Frost were here, And I an Es- ki - mo!

Stars and Dewdrops.

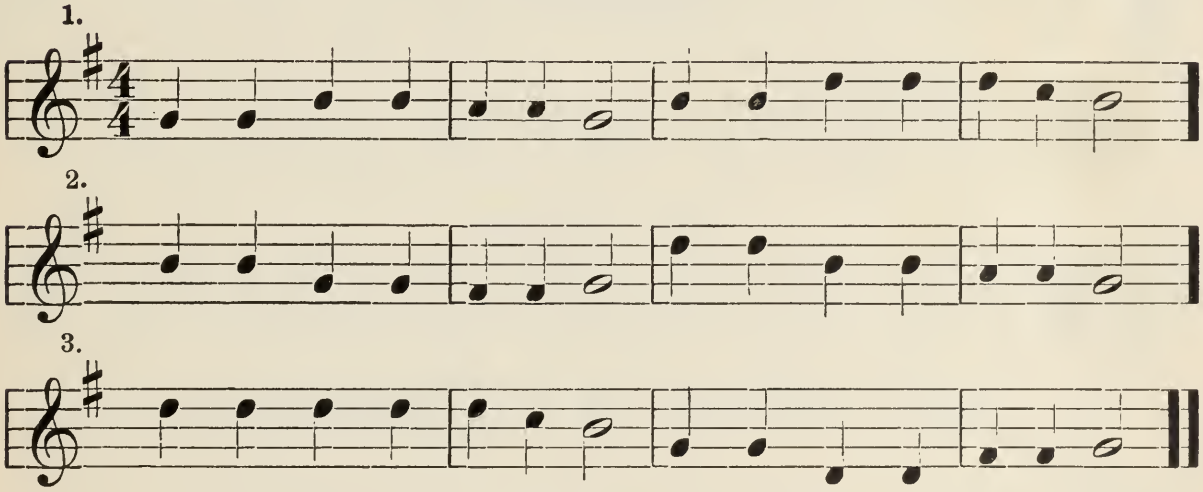
Tr. by Helen Goodrich. Witthauer.

Andante.

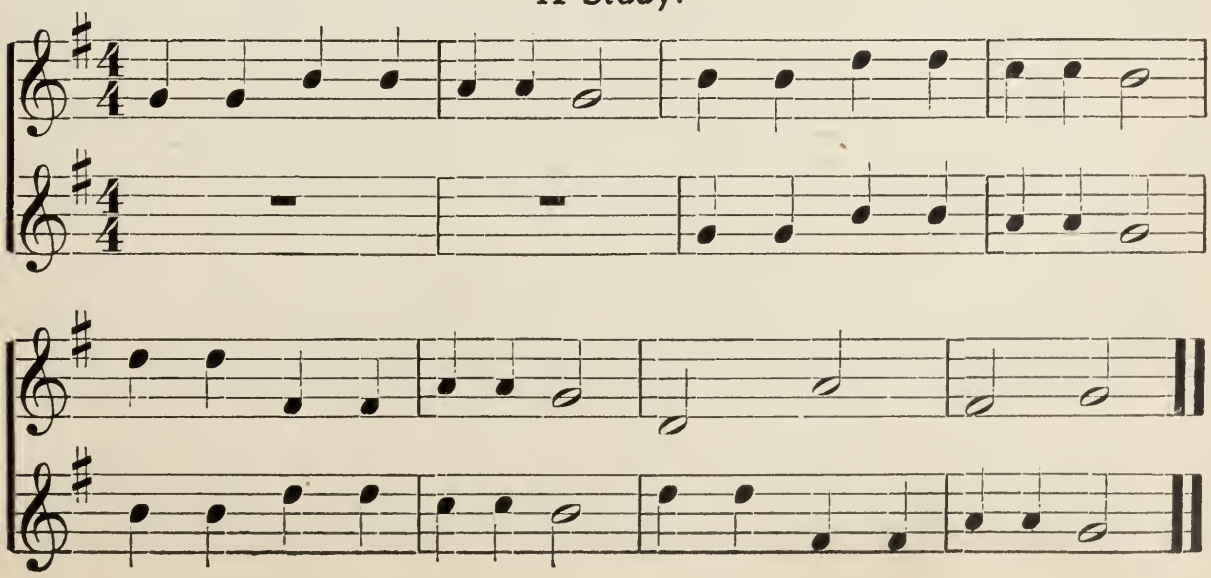


1. Round us falls the qui - et night, Star on star be - gins to peep;
2. All the bush-es and the trees, Lit-tle blades of grass, and flow'rs,
3. Now they shine with jewels bright, Sparkling like the stars on high,

From above come dew-drops bright, While the sunbeams are a-sleep.
Wave their gladness in the breeze All the bu - sy day-time hours.
But when comes the morning light Stars and dewdrops say good-bye.

A Round.



A Study.

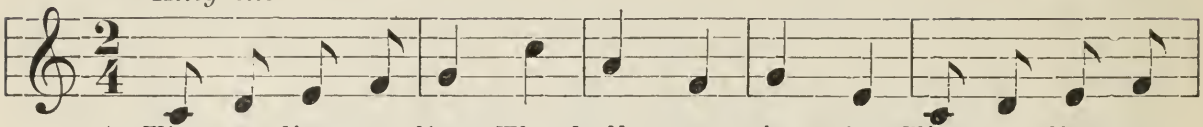


The Divided Beat.

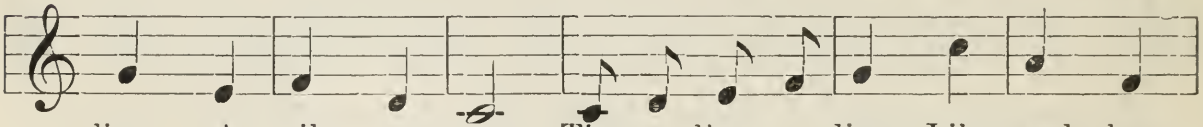
Sleighing Song.

James Slocum, by permission. Old Tune.

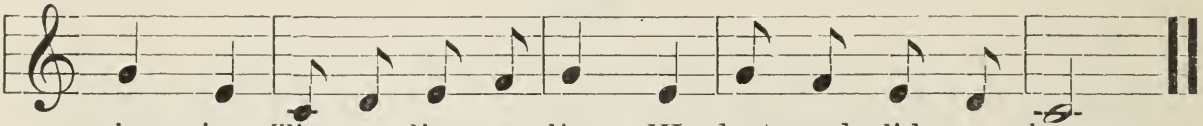
Allegretto.



1. Ting - a - ling - a - ling, The bells are ring - ing, Ting - a - ling - a -
2. Ting - a - ling - a - ling, Past mead-ows ly - ing, Ting - a - ling - a -
3. Ting - a - ling - a - ling, When folks are sleep - ing, Ting - a - ling - a -

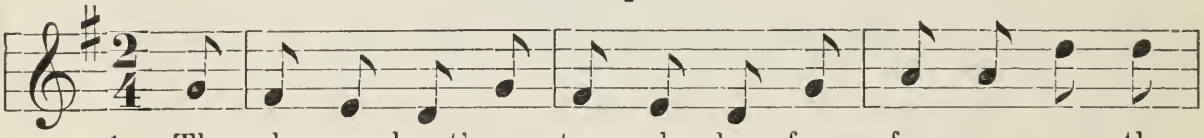


ling, A sil - ver song; Ting-a - ling - a - ling, Like swal - lows
ling, Like moon - lit pearls; Ting-a - ling - a - ling, The sleigh is
ling, For girls and boys; Ting-a - ling - a - ling, A sleigh is

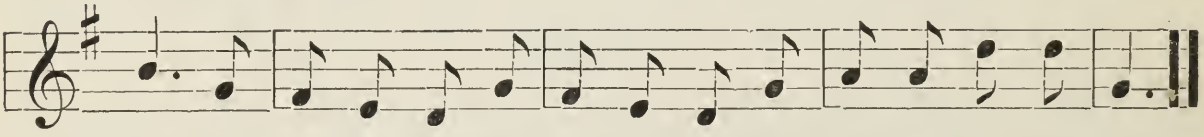


wing - ing, Ting-a - ling - a - ling, We dart and glide a - long.
fly - ing, Ting-a - ling - a - ling, With hap - py boys and girls.
sweep - ing, Ting-a - ling - a - ling, With wondrous Christmas joys.

The Elephant.

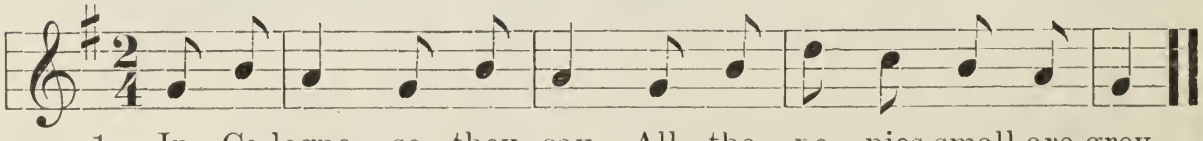


1. The el - e - phant's a trav - el - ler from far a - cross the
2. And so he has a room - y trunk to take where e'er he



seas; He travels round with cir - cus - es and big men - ag - er - ies.
goes; He gets so man - y pres - ents for the fun - ny tricks he does.

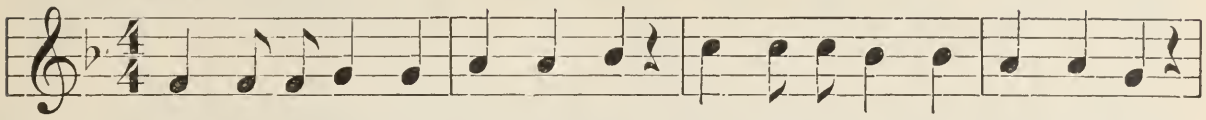
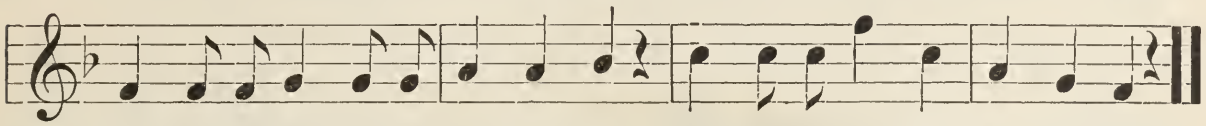
French. Adapted by E. S. **The Ponies.** French.



1. In Co-logne so they say, All the po - nies small are grey.
2. In Ro-chelle, queer old town, Po - nies great and small are brown.
3. In Ber - lin, strang-est sight! Al - most ev - 'ry po - ny's white.
4. Brown or bay, black or roan, Were the po - ny dear my own!
5. He and I then should roam Thro' the great world far from home.

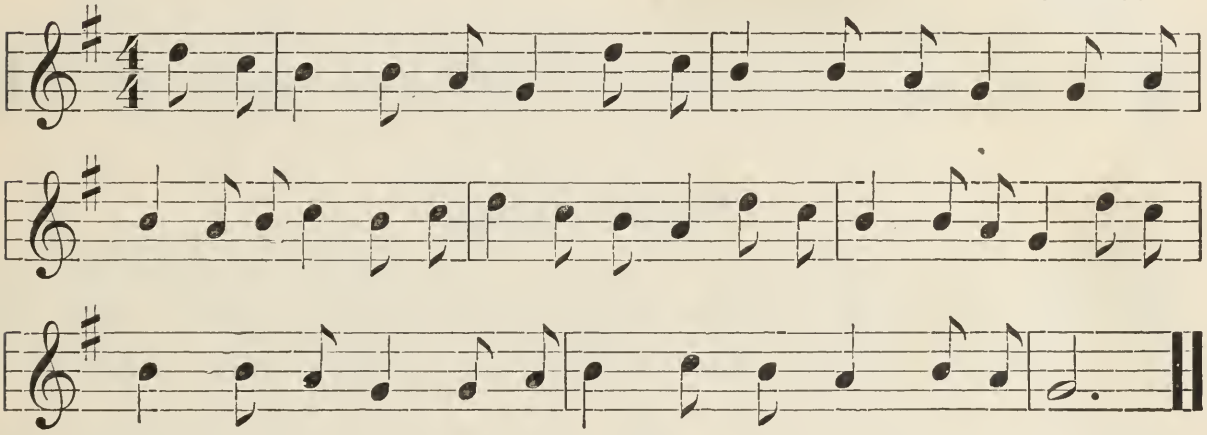
I.

Five Little Girls.

From St. Nicholas by permission.

Five lit-tle girls with hearts so light, Five lit-tle bowls with milk so white;

Five lit-tle girls with an ap - pe - tite, Five lit-tle bowls all emp - ty quite.

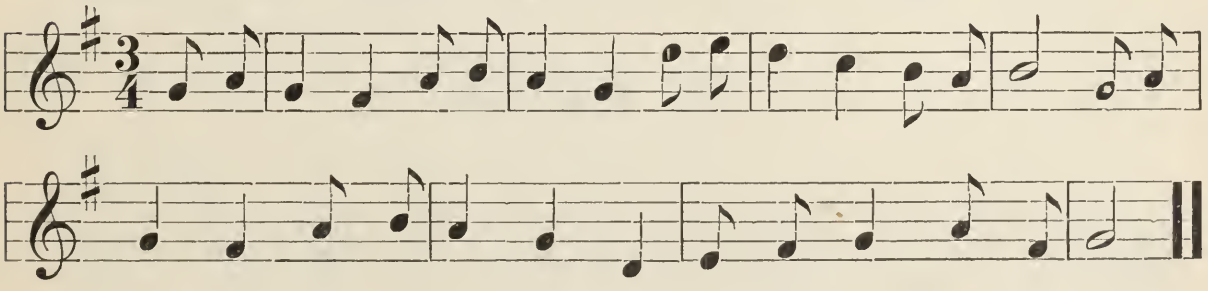
II.

Scarlatti.

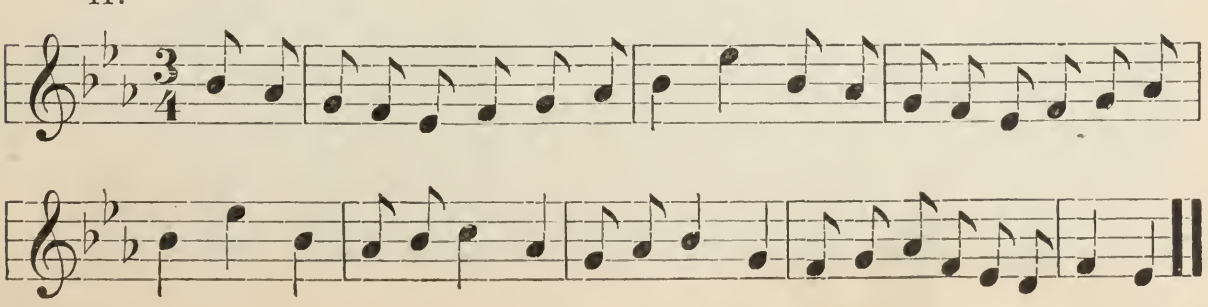


The Divided Beat in Three-Four Time.

I.

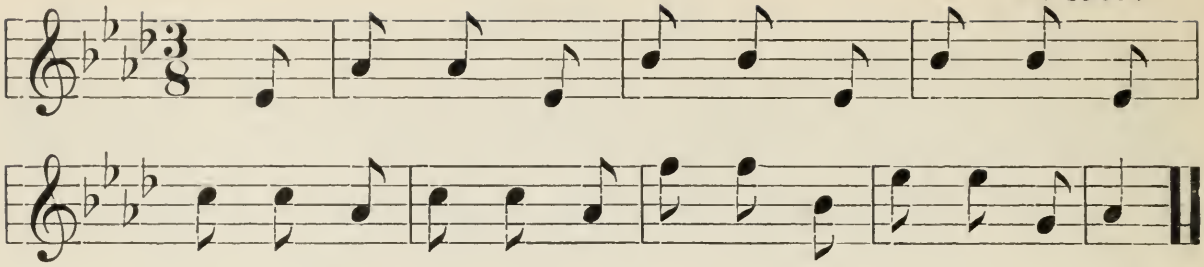


II.



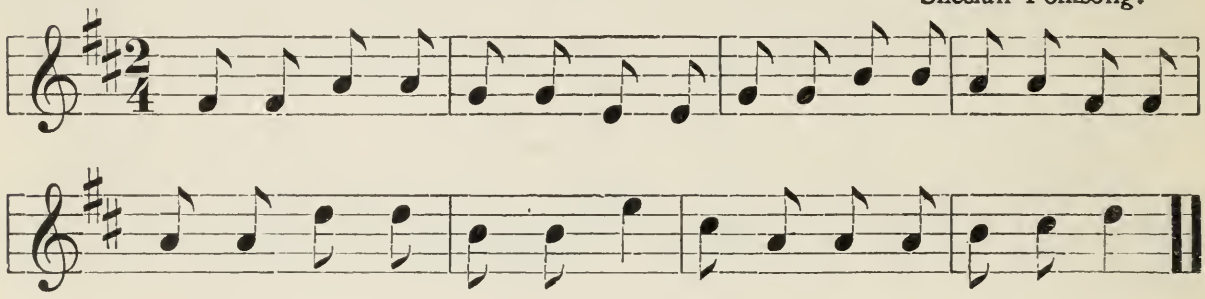
I.

Fr. Seidel.

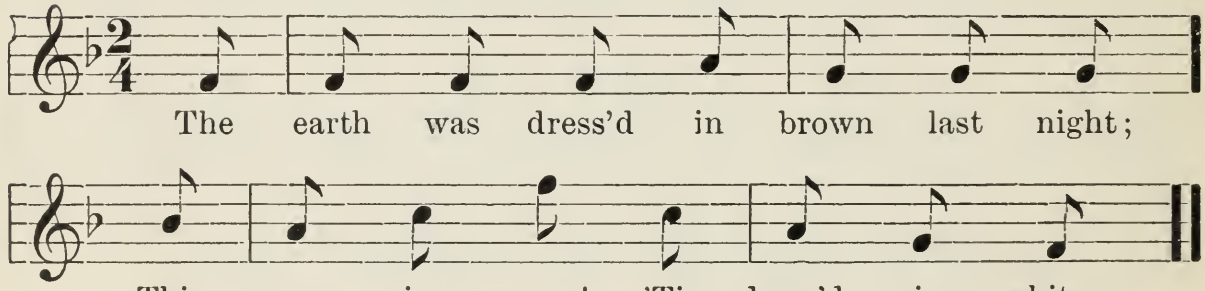


II.

Silesian Folksong.



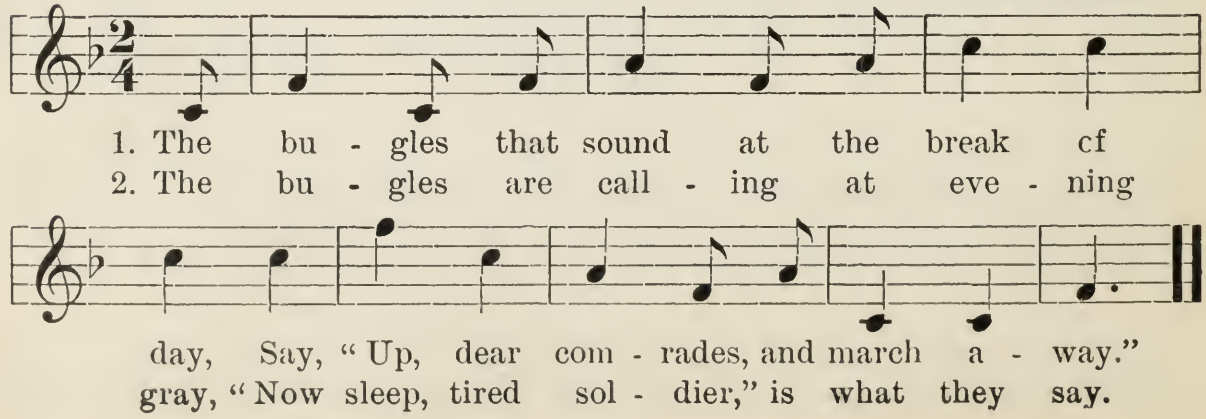
Earth's Dresses.



The Bugle Call.

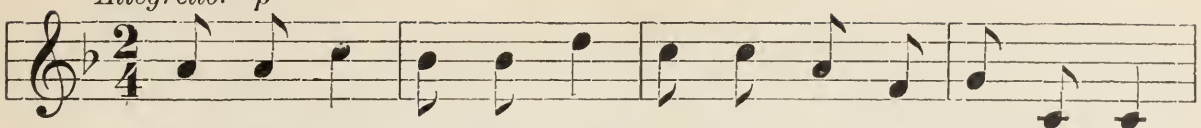
(A Study in 1, 3, 5, 8.)

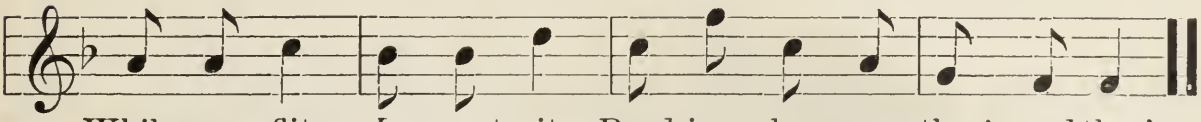
Old German.


1. The bu - gles that sound at the break of
2. The bu - gles are call - ing at eve - ning
day, Say, "Up, dear com - rades, and march a - way."
gray, "Now sleep, tired sol - dier," is what they say.

The Butterfly.

Jennie M. Youngs. Erwin Oehme.

Allegretto. *p*

1. But - ter - fly, flit - ting by, Have you an - y work to do?
2. Yes, in - deed, o'er each seed I must shake the pol - len box.
3. Then, you know, I must sew Bach-elor's but-tons in a row.
4. Brown-eyed Sue needs me, too, La - dy's slip - per I must tie.

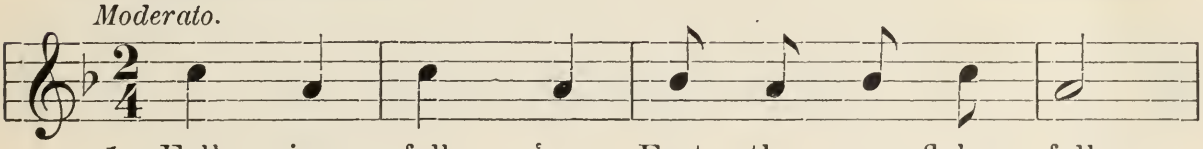


While you flit, I must sit, Read-ing les - sons thro' and thro'.
Maid-en's hair needs my care, I must wind the Four - o'-clocks.
I must look in the brook, For the dew-drop pearls be - low.
Nev - er say, e'en in play, I - dle is the but - ter - fly.

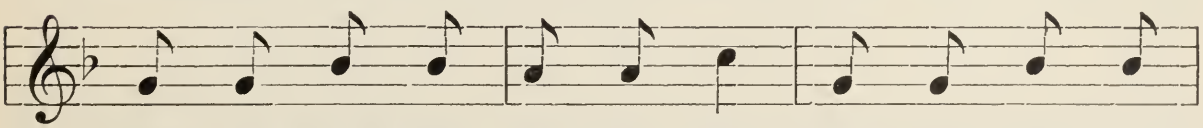
On a Snowy Day.

Translated from the German. Old German.

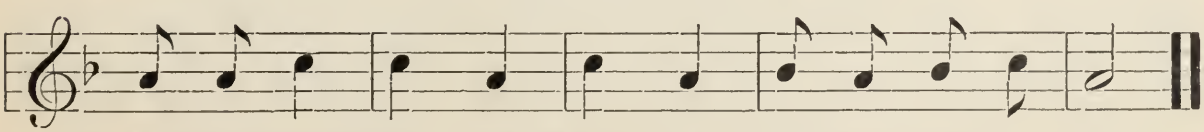
Moderato.



1. Fall - ing, fall - ing, Fast the snow-flakes fall
2. Squir - rels peep - ing From the hol - low trees,
3. Fire - light play - ing Through the co - sy room,
4. Thoughts of wan - d'ring Through the wind and snows,



On the house-tops, on the seas, On the ponds and
Sa - ble - coat - ed, safe from harm, Feel the snug - ger
Makes our books and toys and things Dear - er when the
Makes our bed so nice and warm, When the chil - ly

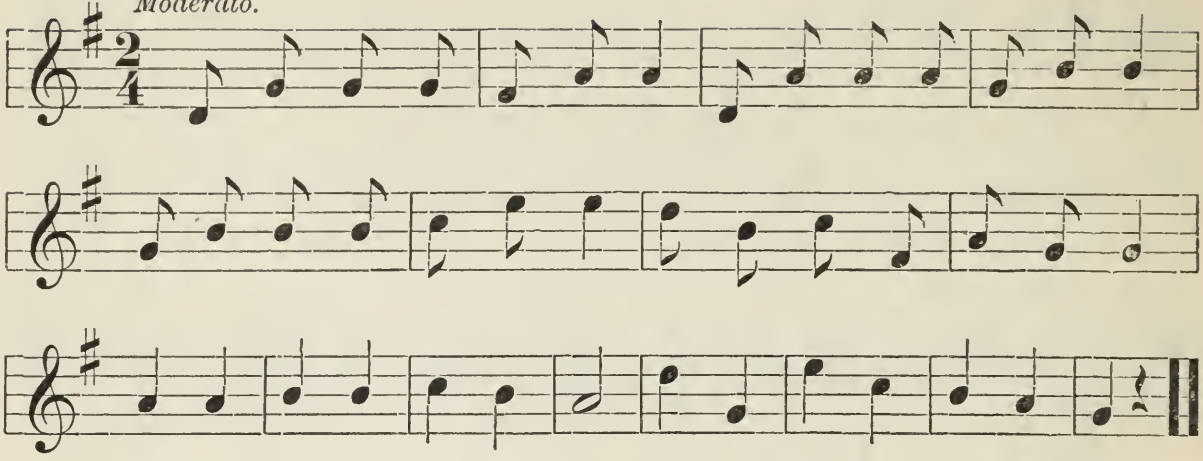


all the trees, Whirl - ing, whirl - ing Round the steep-le tall.
for the storm Sweep- ing, sweep - ing O - ver lonesome leas.
cold wind sings, Stray- ing, stray - ing Out there in the gloom.
sad-voiced storm, Moaning, moan - ing Past the chim-ney goes.

I.

Graben-Hoffman.
After an old Folksong.

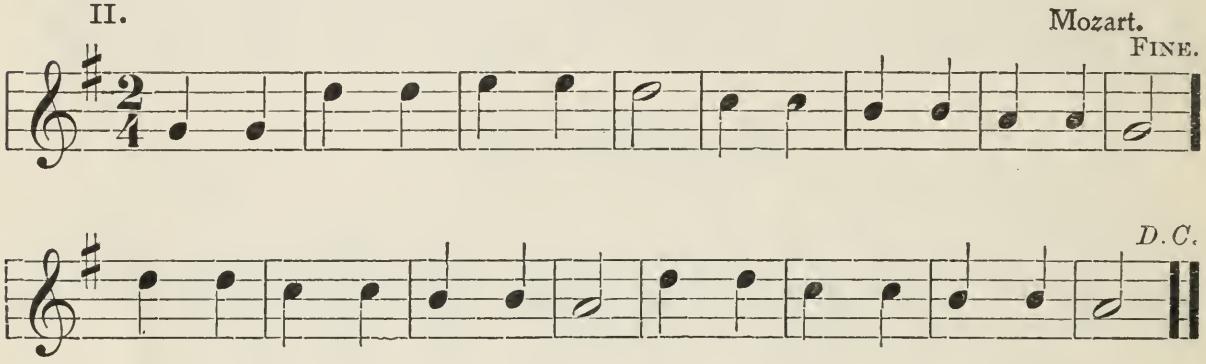
Moderato.



II.

Mozart.

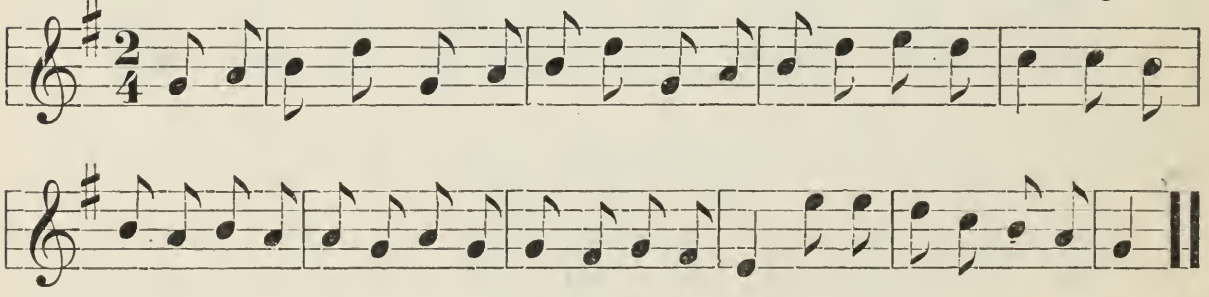
FINE.



D. C.

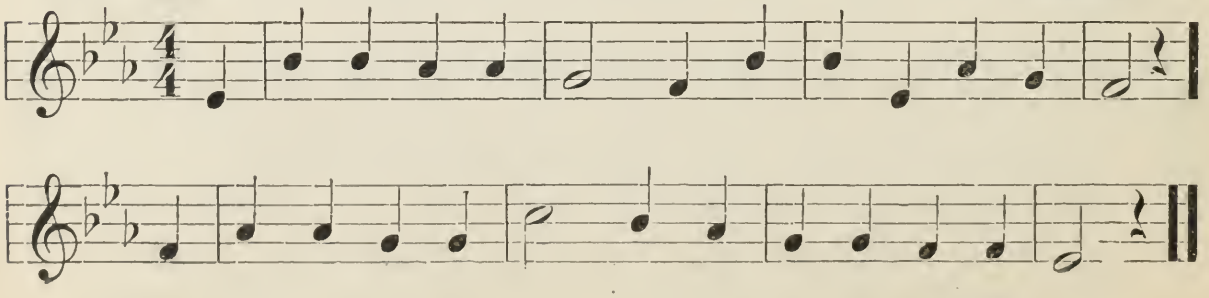
III.

Rheinberger.

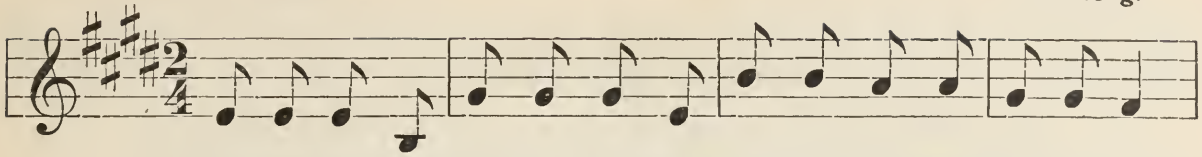


IV.

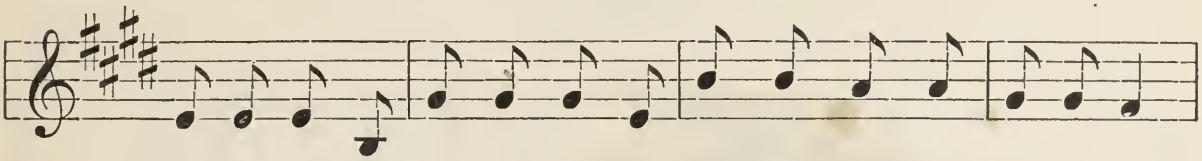
Reichardt.



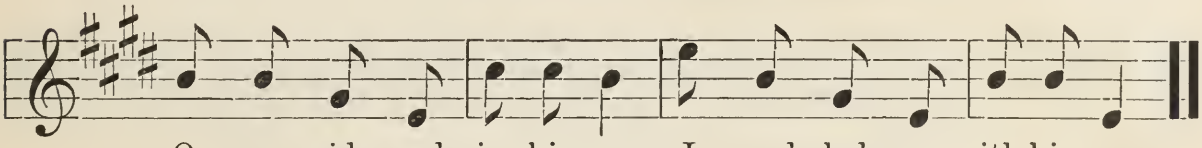
Tr. from the German. Folksong.



1. Father Christmas, Father Christmas Strides across the frozen moor;
2. Father Christmas, Father Christmas, He's a hale and heart-y one;
3. Father Christmas, Father Christmas, Comes a-like to rich and poor;



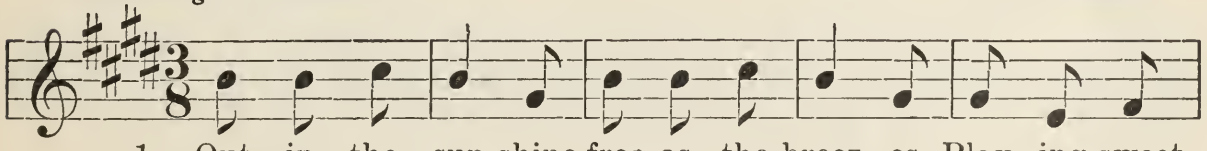
Father Christmas, Father Christmas Knocks at ev - 'ry waiting door;
Frosty beard and brows they hide not Sparkling eyes that flash with fun,
Young and old he loves and bless-es, Pain and sor - row he can cure;



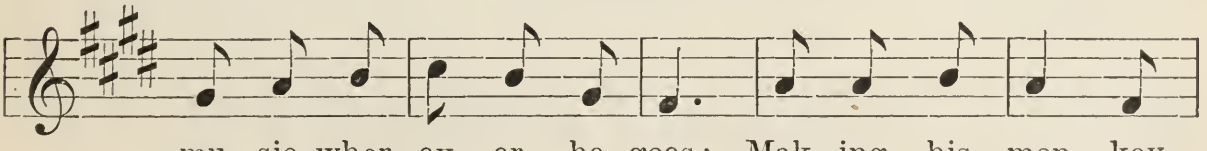
O - pen wide and give him room, Joy and glad-ness with him come.
Though his years are man - i - fold, Still his heart's a heart of gold.
Praise him for his good-ly cheer, Mak-ing bright the clos-ing year.

The Hurdy Gurdy Man.

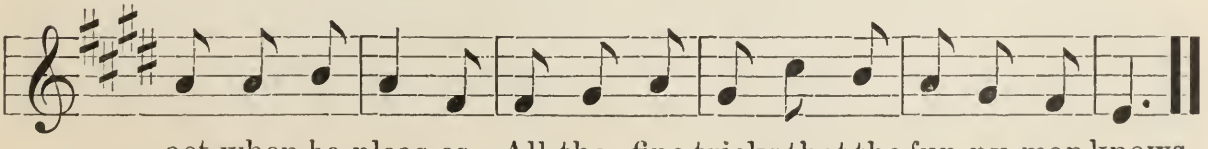
From Songs of Childhood. Carl Wilhelm.



1. Out in the sun-shine, free as the breez - es, Play - ing sweet
2. Gay as a gip - sy ev - 'ry-where straying, Welcome as
3. When school is o - ver, I'll trav - el yon - der, 'Way in the

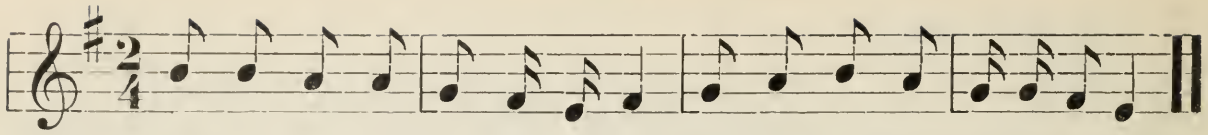


mu - sic wher - ev - er he goes; Mak - ing his mon - key
Christ-mas in vil - lage and town; Loved for his mon - key,
land where the trick mon-keys play; Then thro' the world with



act, when he pleas-es, All the fine tricks that the fun-ny man knows.
loved for his play-ing, Get-ting more pennies than we'll ev - er own.
mu - sic I'll wan-der, Watching my mon-key do tricks ev-'ry day.

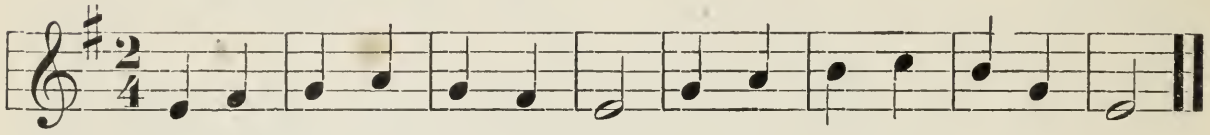
Gray Rain.



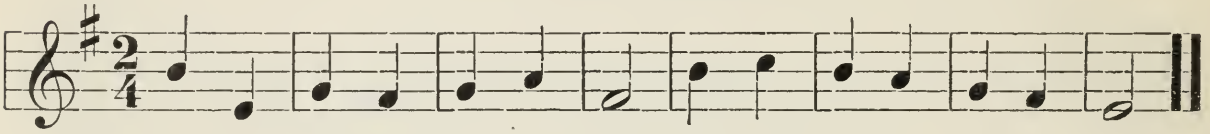
1. Gray rain, cold rain, how came you here? Grieving clouds dropped many a tear.
2. Cold rain, gray rain, what will you do? Wash your world and make it all new.

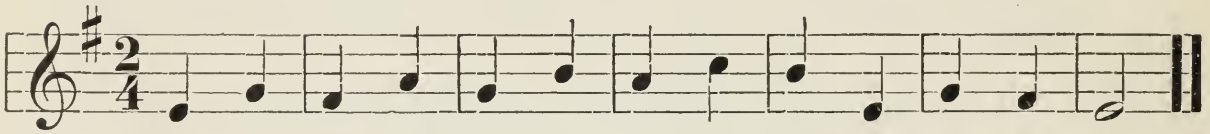
Studies.

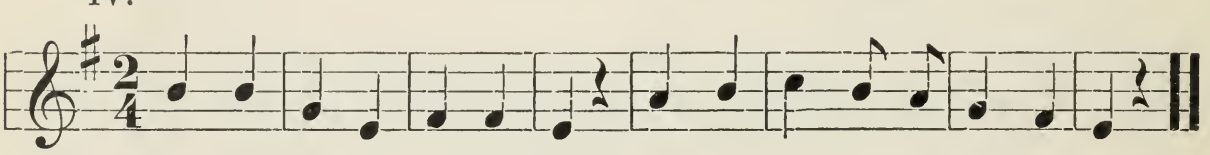
I.



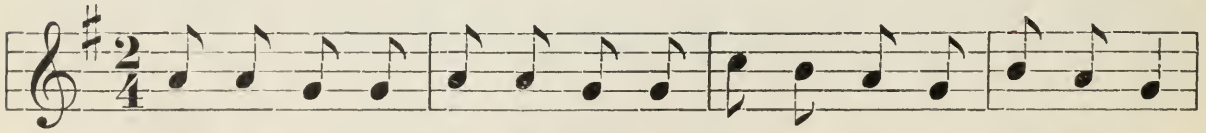
II.

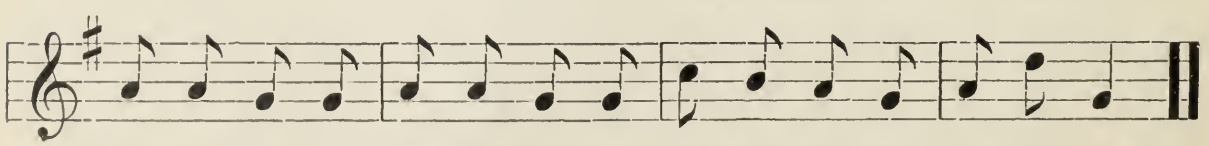


III.

IV.

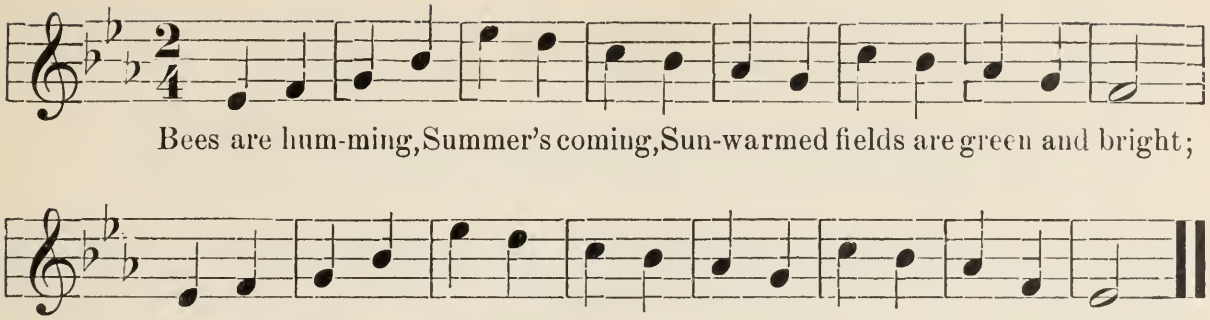


Lady-Bird.

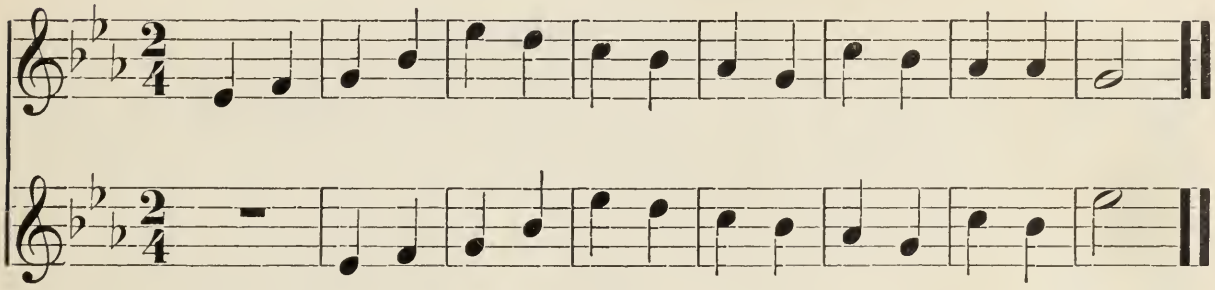
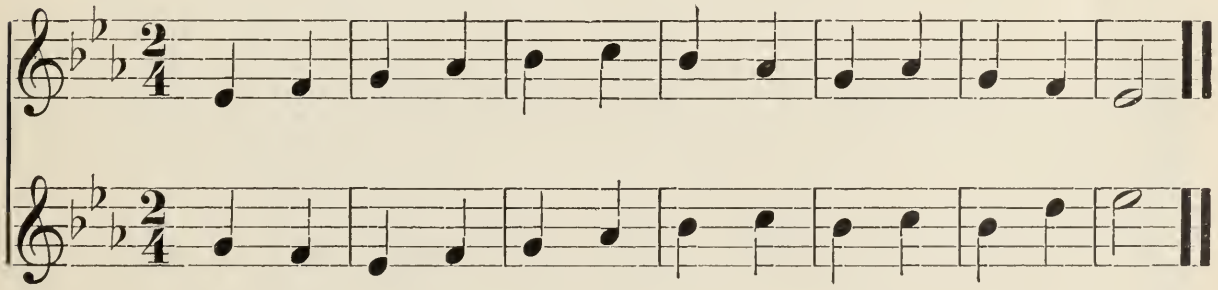
Old Rhyme. French Melody.

1. La - dy - bird, with wings all speckled, Come to me and rest, my dear;
2. La - dy - bird, now swift - ly fly Thro' wood and glen, o'er bush and fern;



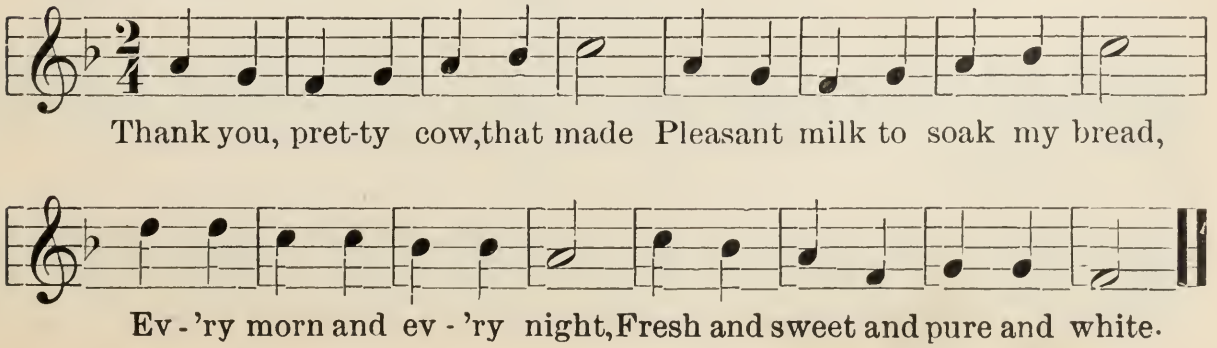
Come and rest for I'll not harm you, Show your wings and nev - er fear.
See! your house a - fire and blaz - ing! All your chil - dren dear will burn.


Bees are hum-ming, Summer's coming, Sun-warmed fields are green and bright;
Gay brown rov - er, fly - ing o - ver, Seeks the clo - ver, red and white.

Two Part Studies.

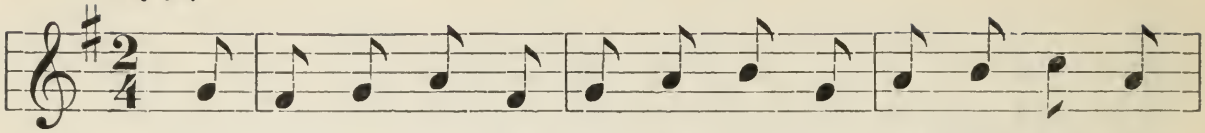
I.

II.

Thank You, Pretty Cow.

Jane Taylor.

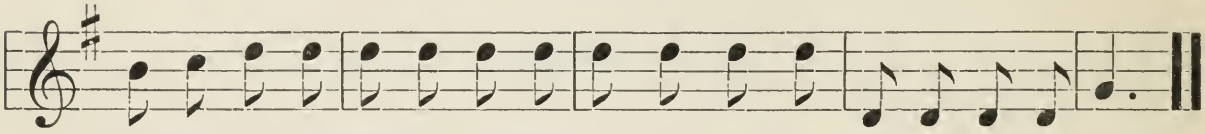


The Humming Bird.

F. M.

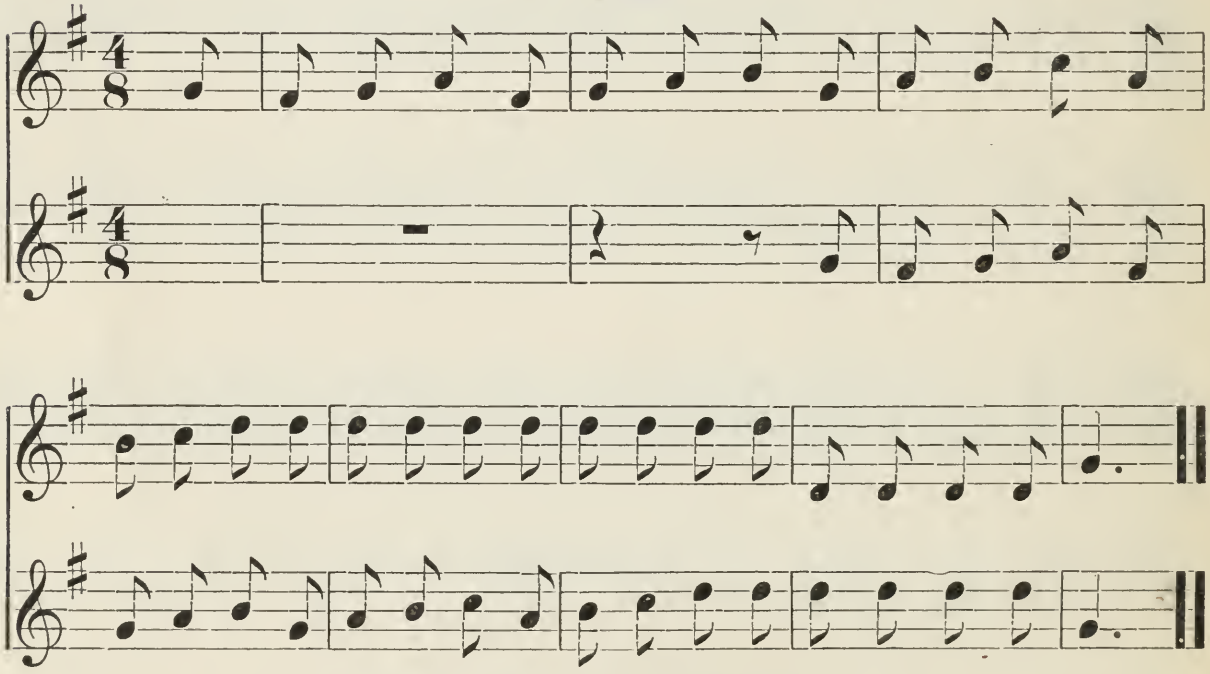


1. The humming bird that flash - es by Like jewelled lights of
2. How good are all the sweets that lie In ev - 'ry gar - den

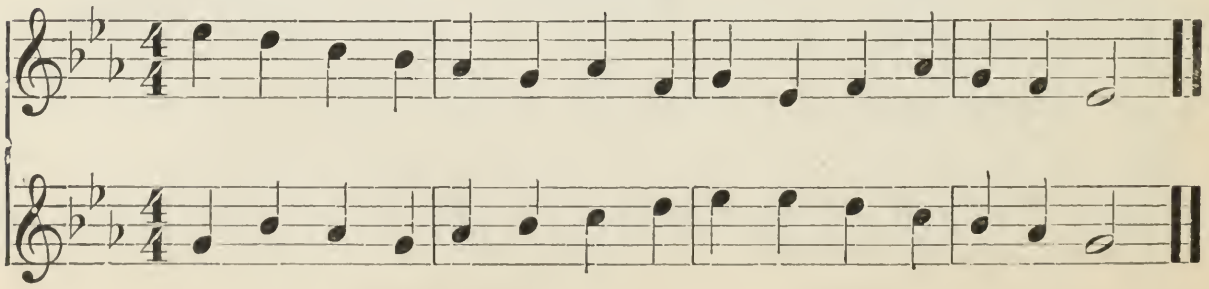


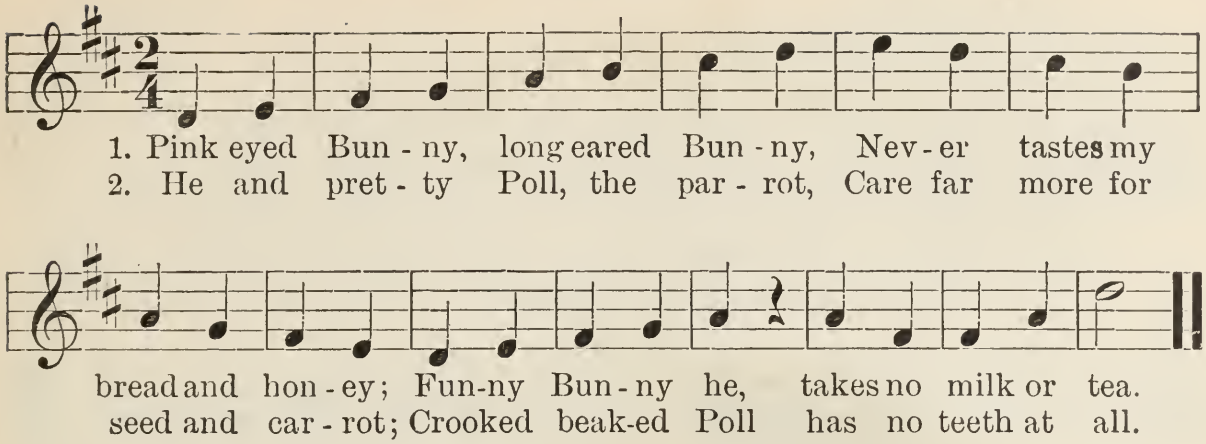
morn-ing sky, Is say - ing gen-tly as he goes,hum,hum,hum,hum,hum,hum.
flower that blows, And in the heart of ev - 'ry rose,hum,hum,hum,hum,hum,hum.

A Canon.



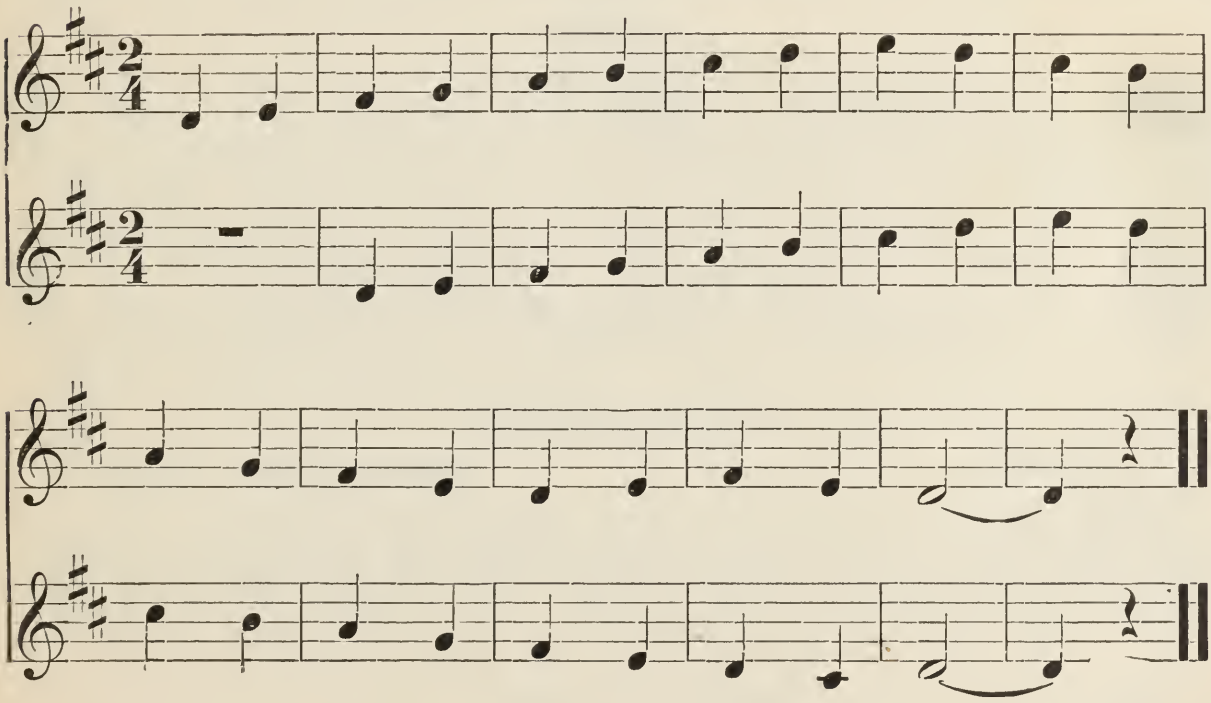
A Study.

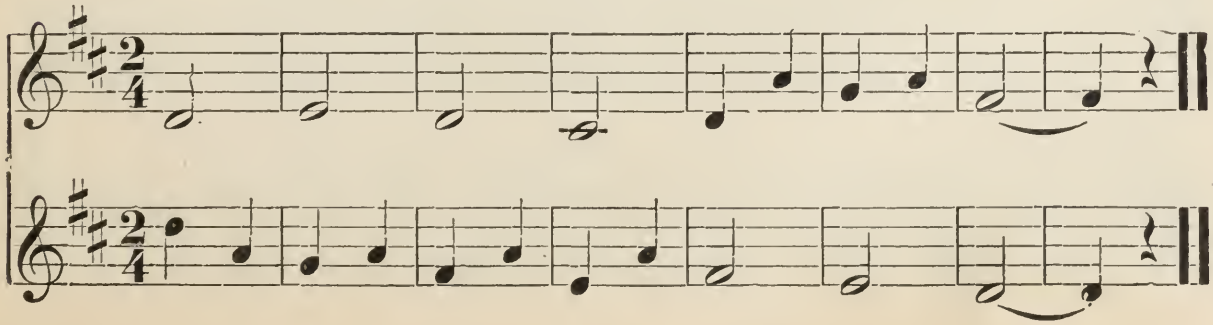



1. Pink eyed Bun - ny, long eared Bun - ny, Nev - er tastes my
2. He and pret - ty Poll, the par - rot, Care far more for
bread and hon - ey; Fun-ny Bun - ny he, takes no milk or tea.
seed and car - rot; Crooked beak-ed Poll has no teeth at all.

Studies in Two Parts.

I.



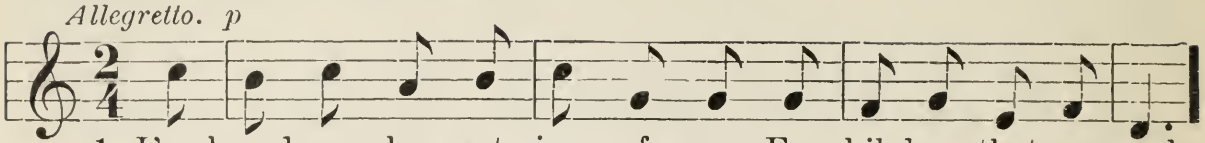
II.

Good News.

Anna M. Pratt.

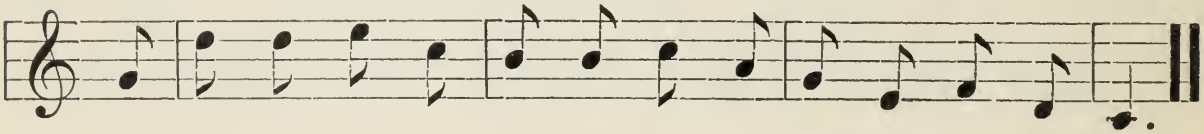
From the "Youth's Companion."
By per of the publishers and the author.

G. Jaspersen.

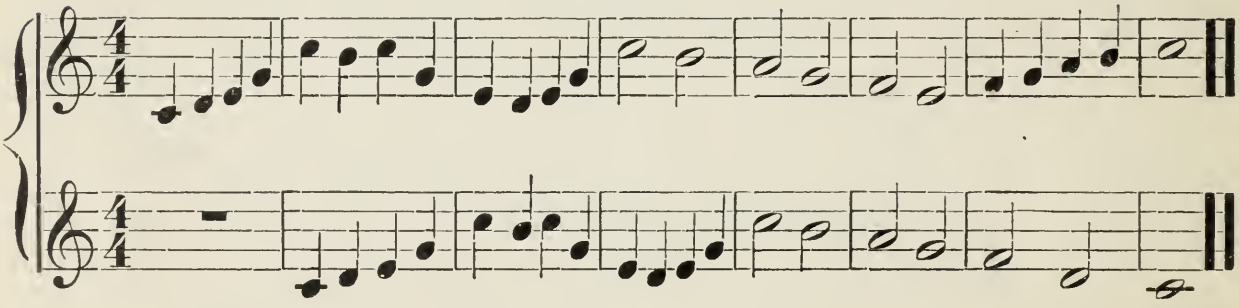
Allegretto. *p*



1. I've heard a pleas-ant piece of news For chil-dren that are good:
2. With tap'ring stems that seek the sky, That grow so tall and straight,
3. In - deed, the green pro-ces - sion is Al - read - y marching down

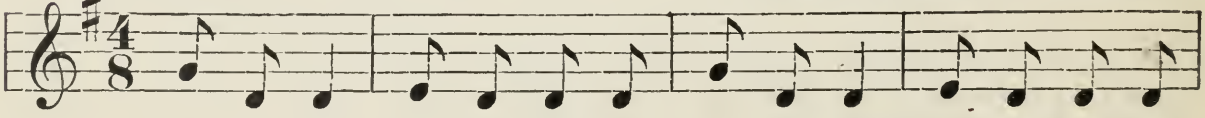


A mil - lion love - ly Christ-mas trees Are wait-ing in the wood.
And boughs adorn'd with clust'ring cones, The fir trees stand and wait.
From for - ests on the mountain to The chil-dren in the town.

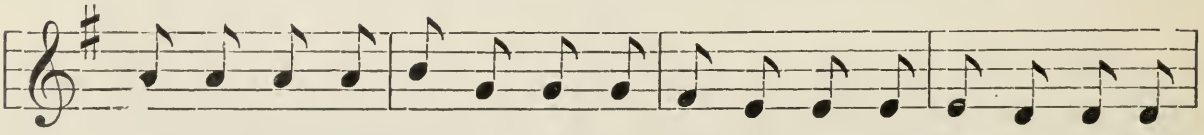
A Study.

The Months.

Old Rhyme.

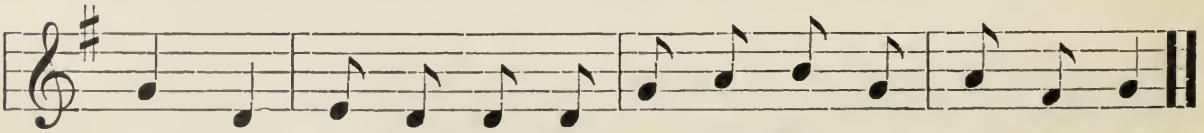
Children's Songs, by permission.

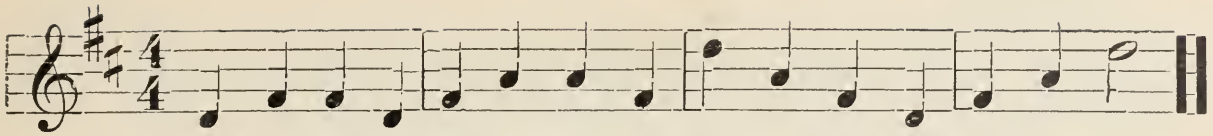


Thir - ty days hath Sep-tem-ber, A - pril, June, and No-vem-ber;

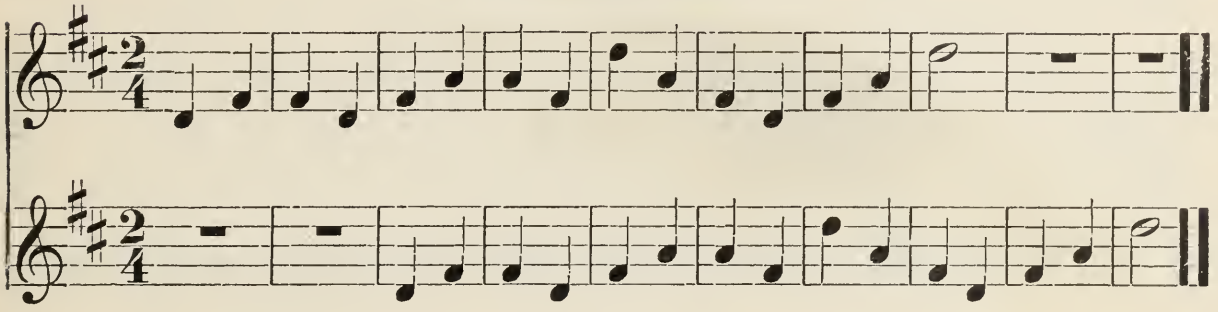


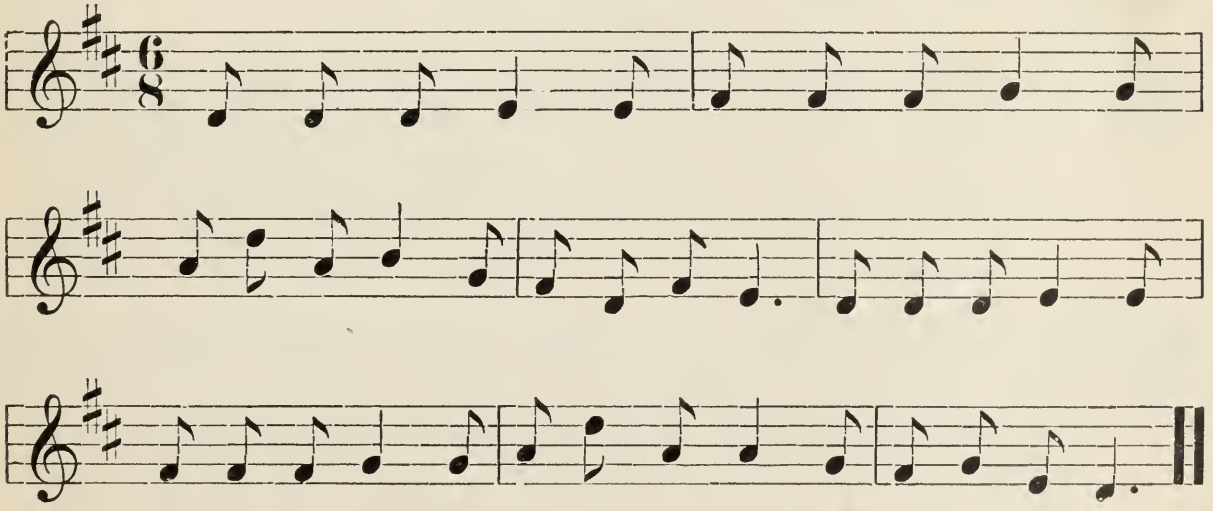
All the rest have thir-ty - one Save Feb-ru - a - ry, She a - lone Hath

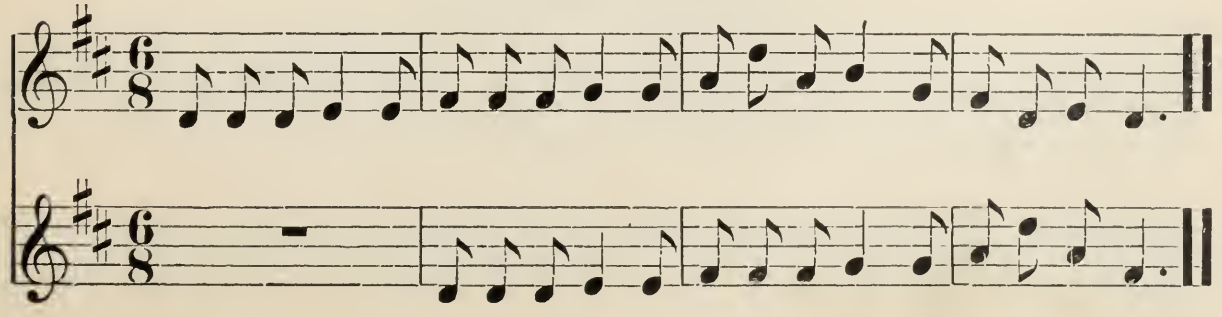


eight days and a score, Till leap year gives her one day more.

1. Streamlet flowing,clearly showing All your bed of peb- bles brown,
2. Off you hur-ry in a flur - ry Thro' the meadow,toward the town.

Two Part Studies.



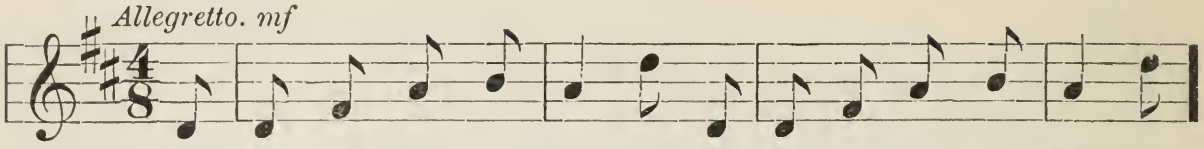
A Song.

A Two Part Study.



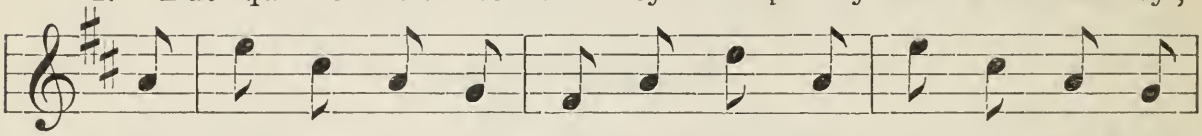
A-Riding.

Wackernagel. Nicolai.

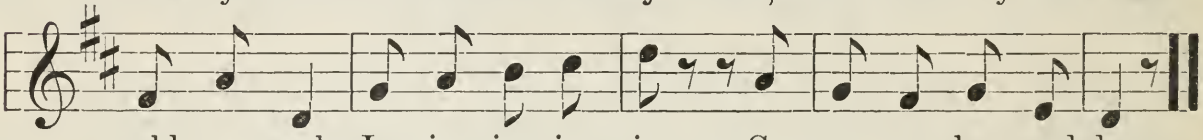
Allegretto. mf



1. When Har - ry goes a - rid - ing, His po - ny gray be - strid-ing,
2. But qui - et sis - ter Nan - cy The po - ny ne'er would fan - cy;



Old Rov - er fol - lows, White dust whirls and tan - gled fly long
The yel - low coach that stead - y rolls, Bears Nan - cy dear and

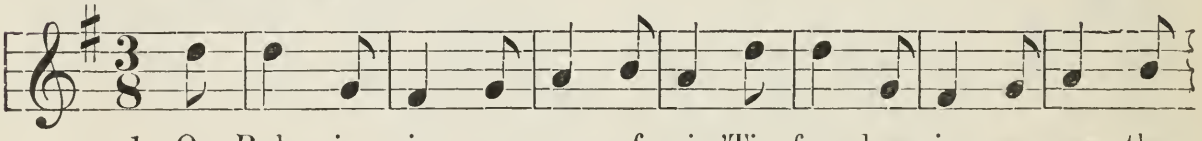


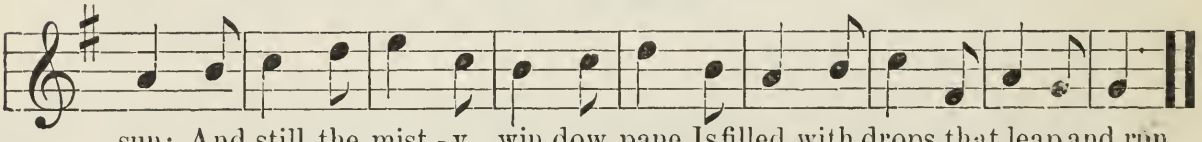
gold - en curls. Jog, jog, jog, jog, jog, Go, po - ny, boy, and dog.
all her dolls; On the carriage bowls With Nan-cy and her dolls.

Robin's Rain Song.

Celia Thaxter.

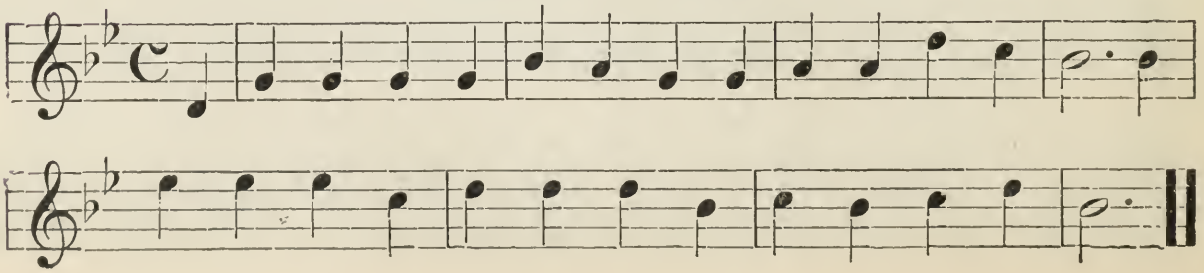
By permission of Houghton, Mifflin & Co.

E. S.

1. O Rob - in, pipe no more of rain, 'Tis four days since we saw the
2. Four days a - go the sky was clear; But when my moth-er heard you
3. How nice to be a bird like you, And let the rain come patt'ring
4. But since I can - not be a bird, Sweet Rob - in, pipe no more of

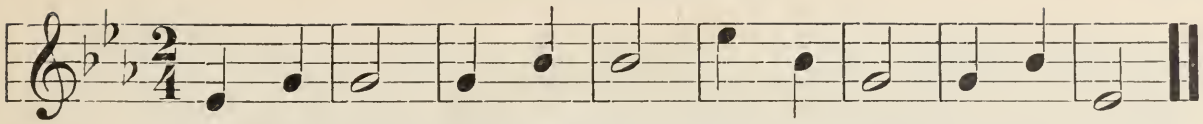


sun; And still the mist - y win-dow pane Is filled with drops that leap and run.
call, She said, "That's Robin's rain song, dear; O well he knows when rain will fall."
down; Nor mind a bit to be wet thro', Nor fear to spoil one's on - ly gown!
rain; Do tell us of the sun-shine, dear, I'm wild to be a - broad a - gain.

German Folksong.

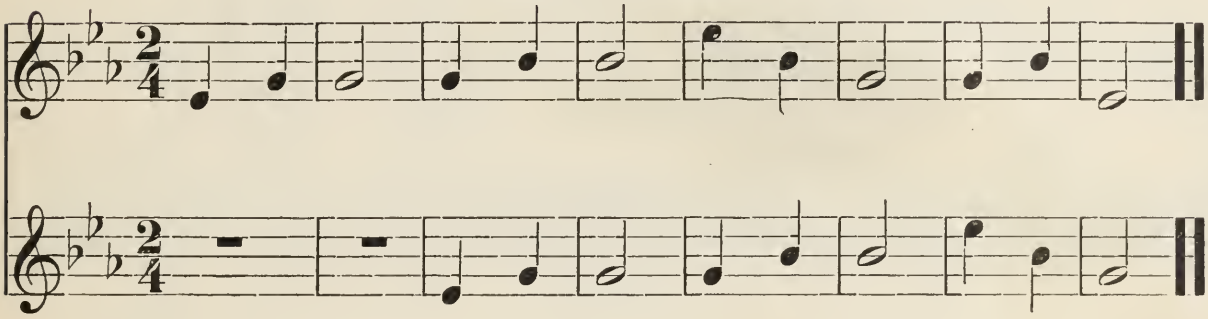


Ten O'clock.

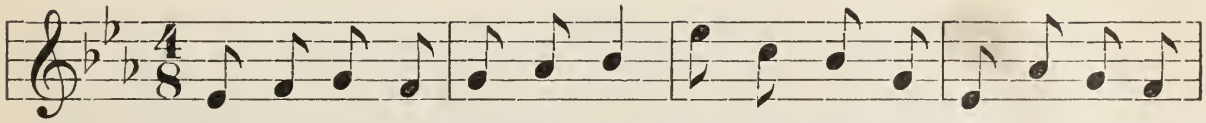


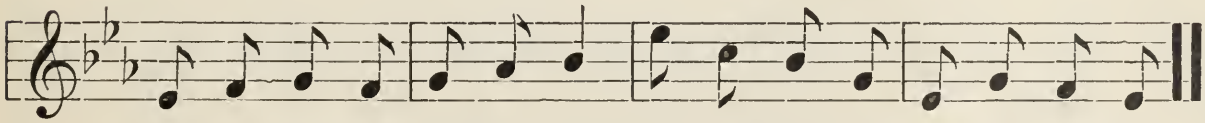
1. Hear the bell strike the hour High and clear from the tower.
2. Ten o'-clock, tir - ed folks Go to sleep, say the clocks.

Two Part Study.



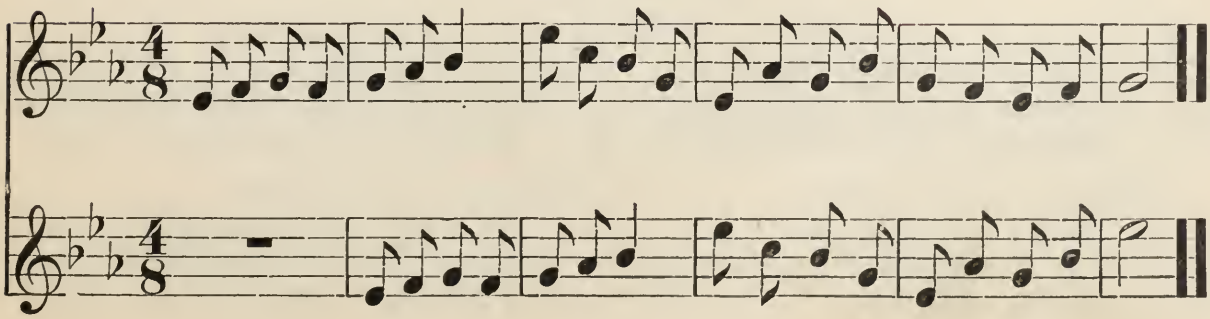
Early Spring.

J. M. M.

Ere the ear - ly blue-bird dares With the northwind cold to wrestle,



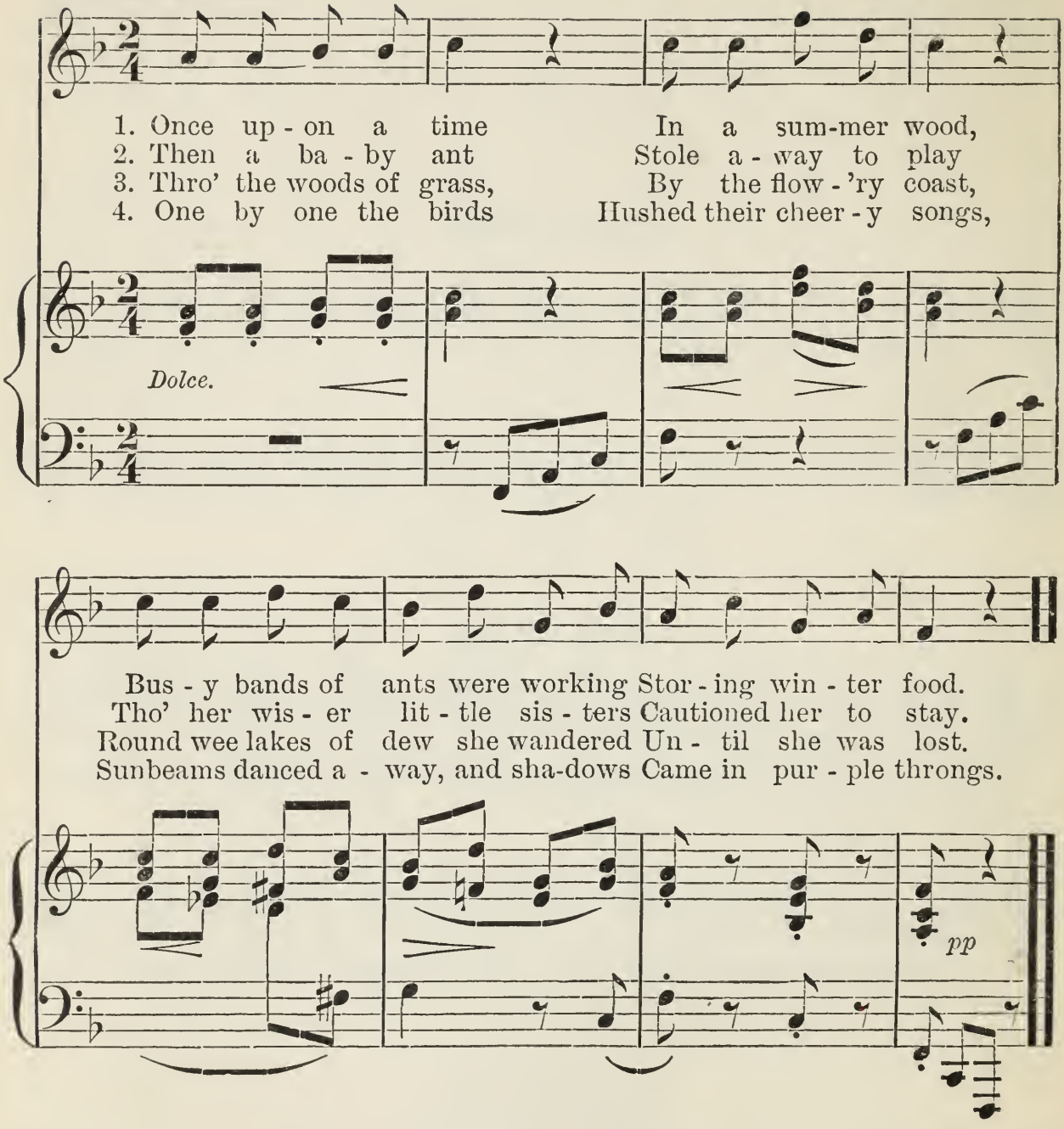
Broth-er Graycoat Chicka - dee braves the storm with cheery whis-tle.

Two Part Study.



A Friend in Need.

Frederick Manley. Carl Wilhelm.

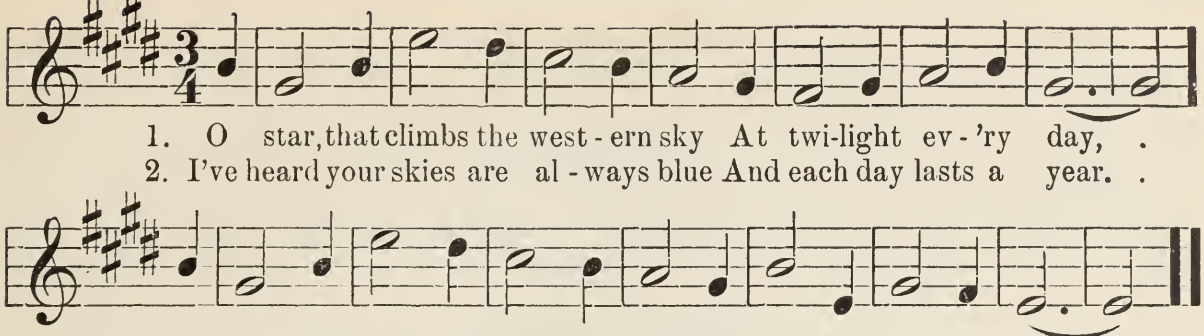

1. Once up - on a time In a sum-mer wood,
2. Then a ba - by ant Stole a - way to play
3. Thro' the woods of grass, By the flow - 'ry coast,
4. One by one the birds Hushed their cheer - y songs,
Dolce.
Bus - y bands of ants were working Stor - ing win - ter food.
Tho' her wis - er lit - tle sis - ters Cautioned her to stay.
Round wee lakes of dew she wandered Un - til she was lost.
Sunbeams danced a - way, and sha-dows Came in pur - ple throngs.
pp

5. Just as darkness made
   All the woodlands drear,
   Thro' the trees a golden lantern
   Twinkled bright and clear.

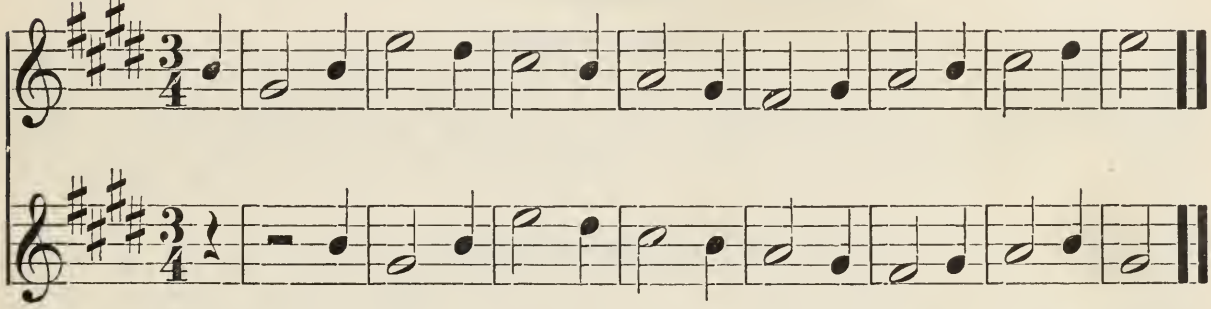
6. 'Twas a fire-fly bright,
   Like a star he shone;
   In the grass he saw the wand'rer
   Crying all alone.

7. "Come, dear baby ant,
   I will go before;
   Pierce the darkness with my lantern
   Bring you to your door."

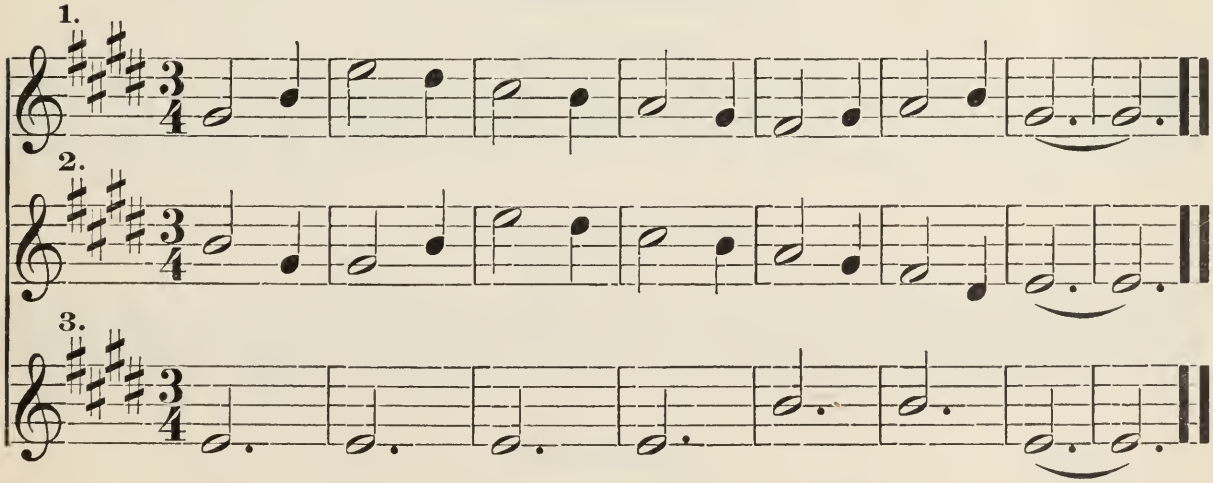
8. Safe he led her home
   Thro' the grassy wood.
   "Thank you," said the ant, "hereafter
   I'll be very good."


1. O star, that climbs the west - ern sky At twi-light ev - 'ry day, .
2. I've heard your skies are al - ways blue And each day lasts a year. .
When dol - lie goes to sleep and I Must put my toys a - way ; .
O how I wish I lived on you In-stead of liv - ing here. .

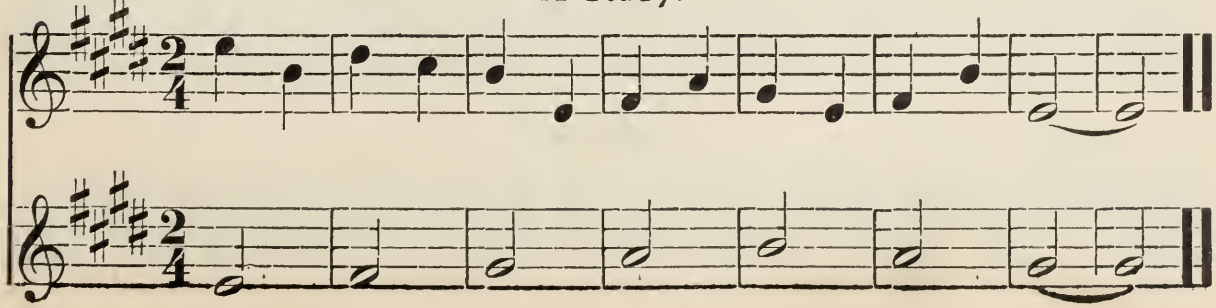
A Canon.



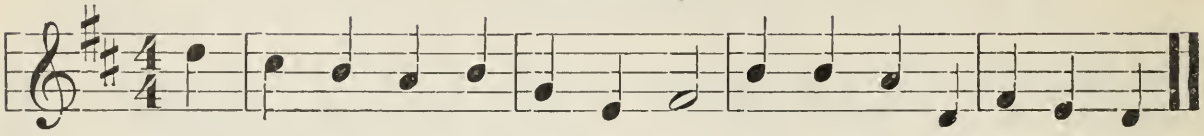
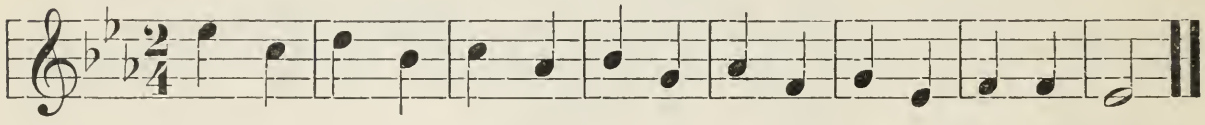
A Round.

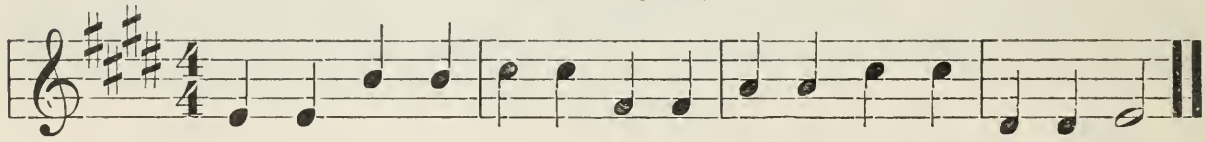


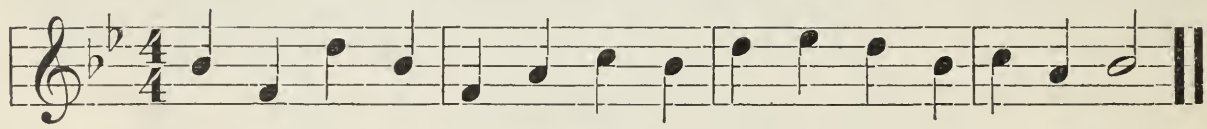
A Study.

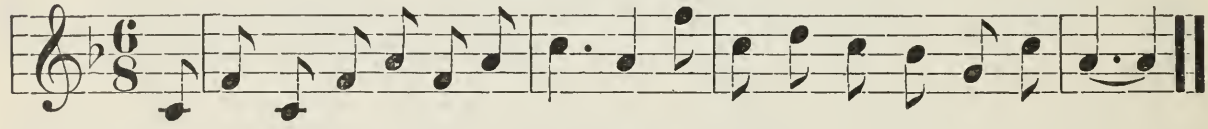


Designed for drill on the intervals of the songs for which they are written.

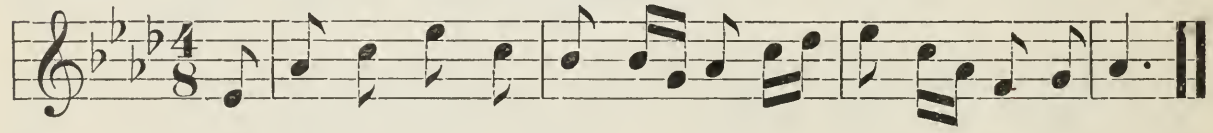
I. "Good-Morning."

II. "Three Plum Buns."

III. "Robin's Return."



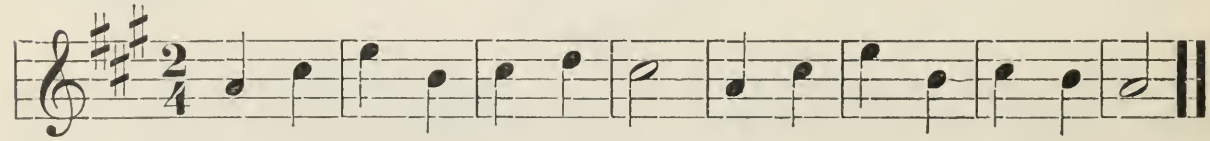
IV. "Make Believe Town."

V. "Winter's Music."

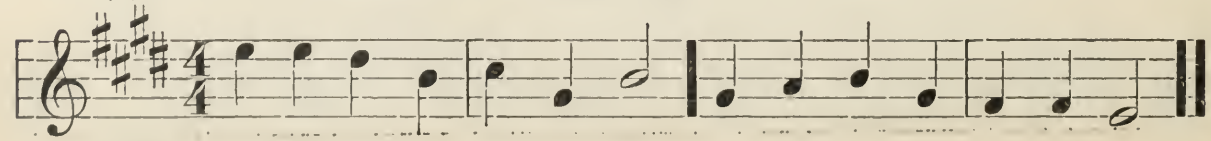


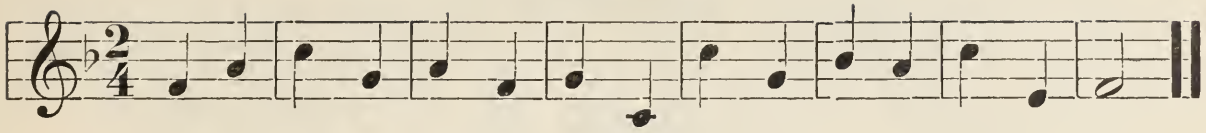
VI. "The Clock."



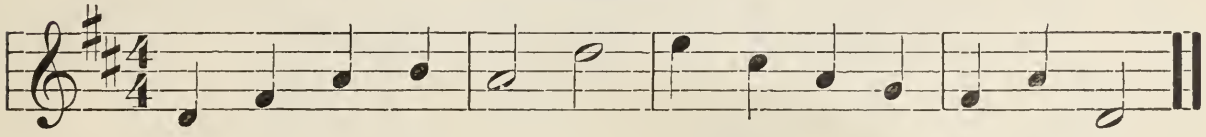
VII. "The Trees."



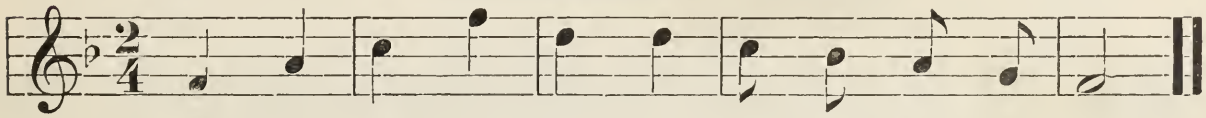
VIII. "Soldier Song."

I. "The Apple Tree."

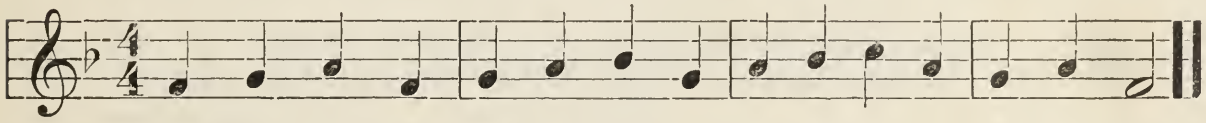


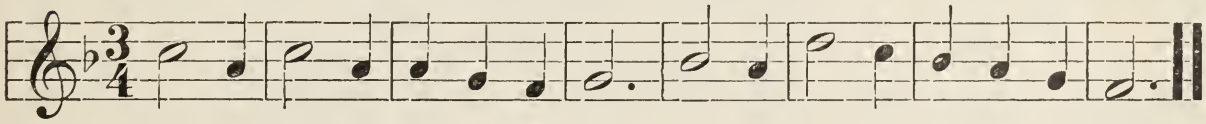
II. "A-Riding."



III. Bogieman."

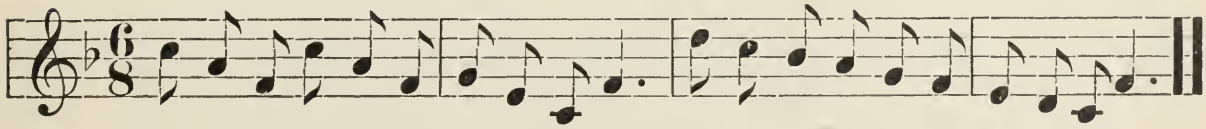


IV.

V. "The Snow Bird's Message."



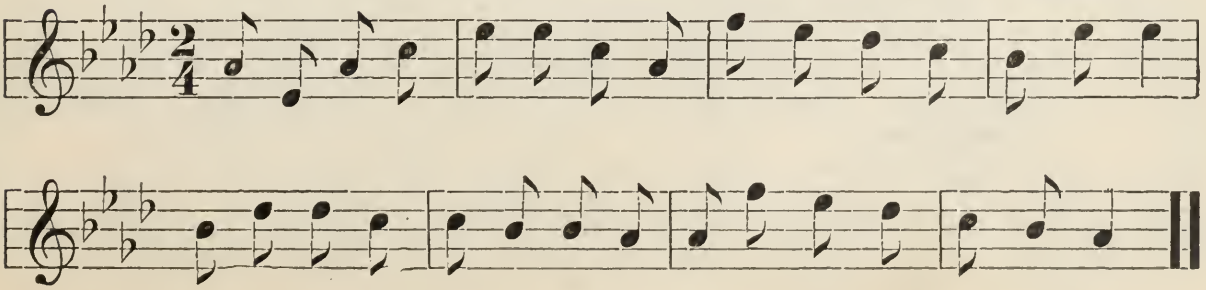
"Pussy Cat, Pussy Cat."

VI.



A Melody.

Folksong.

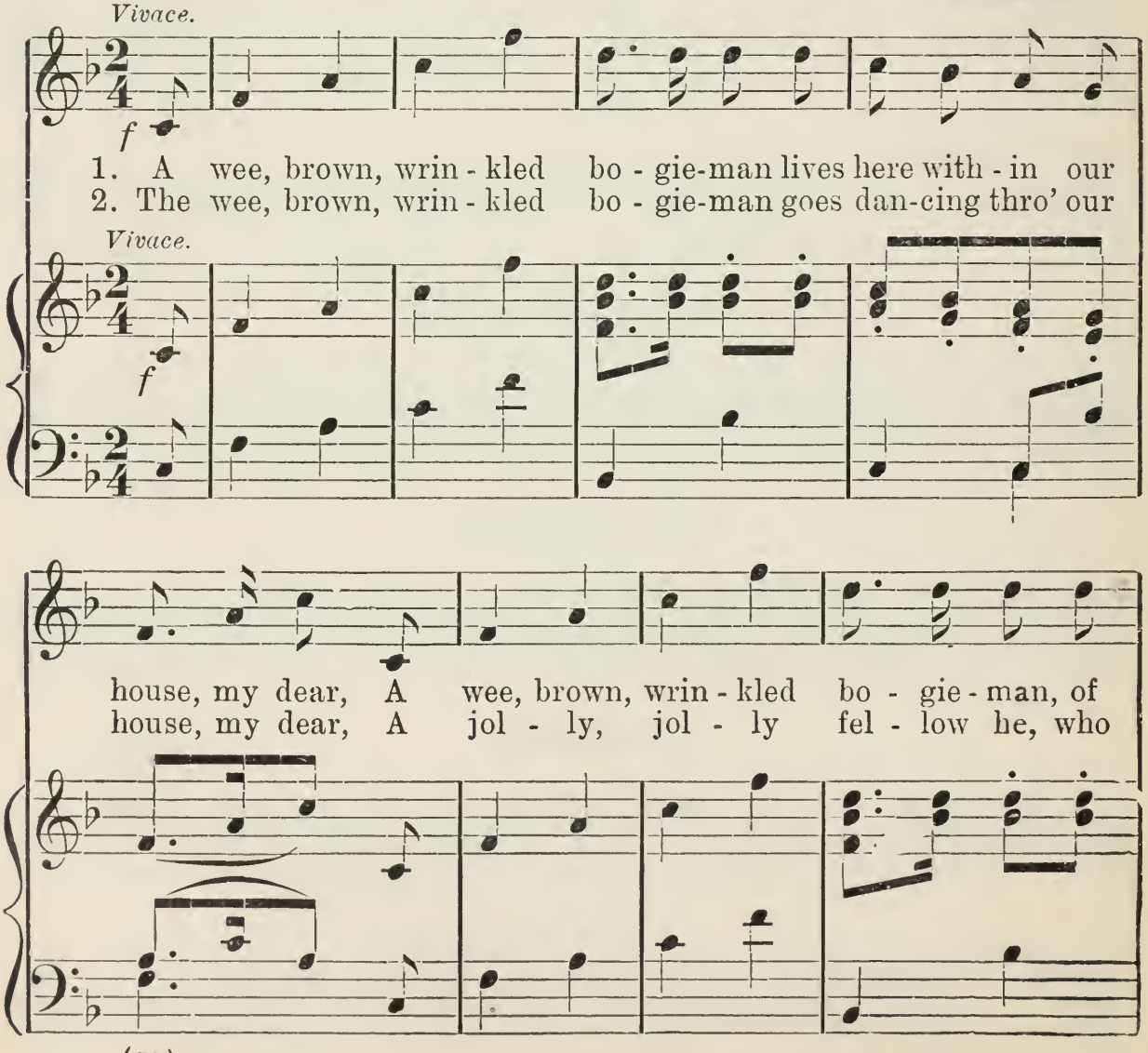
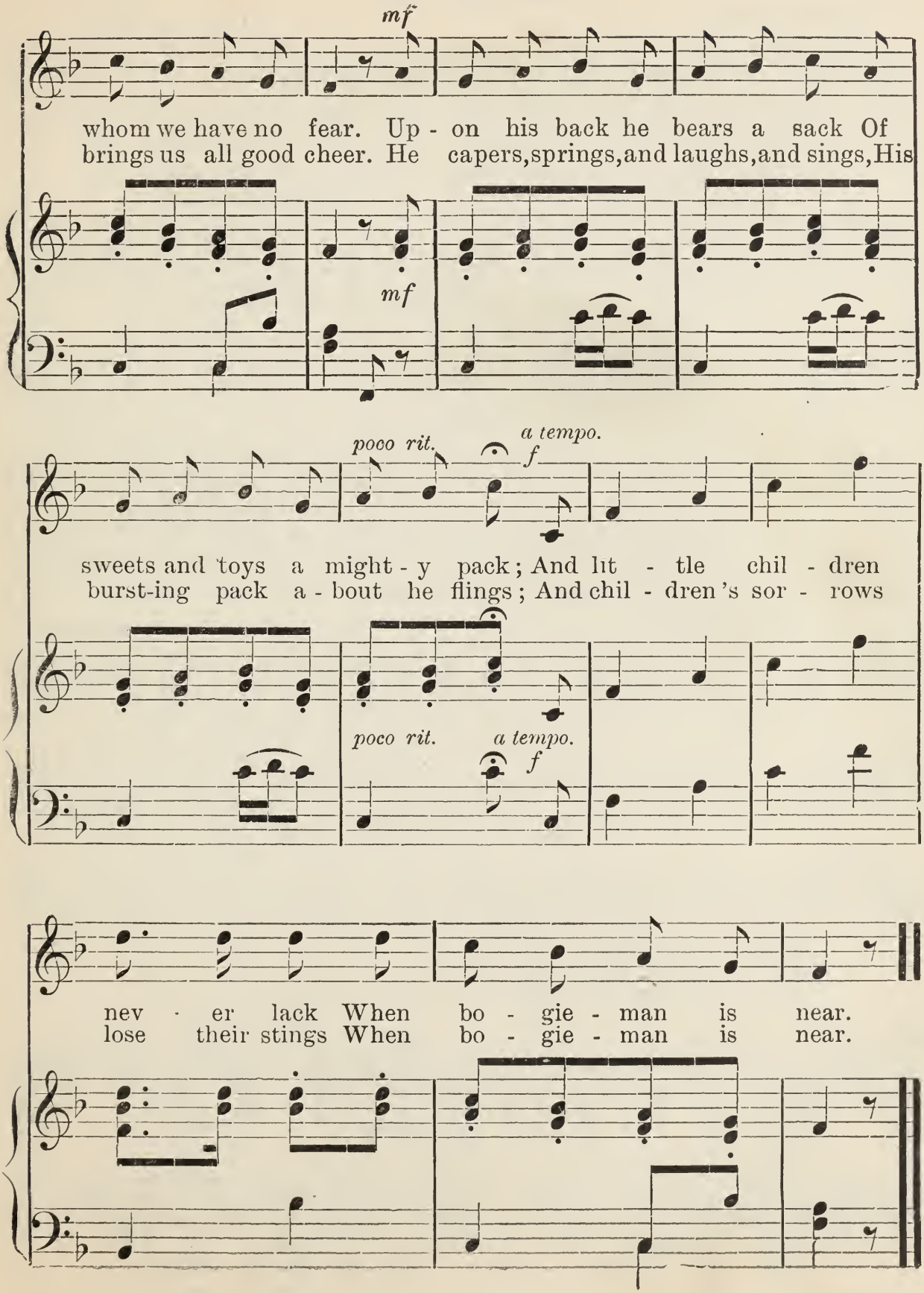


A PRIMER OF VOCAL MUSIC.

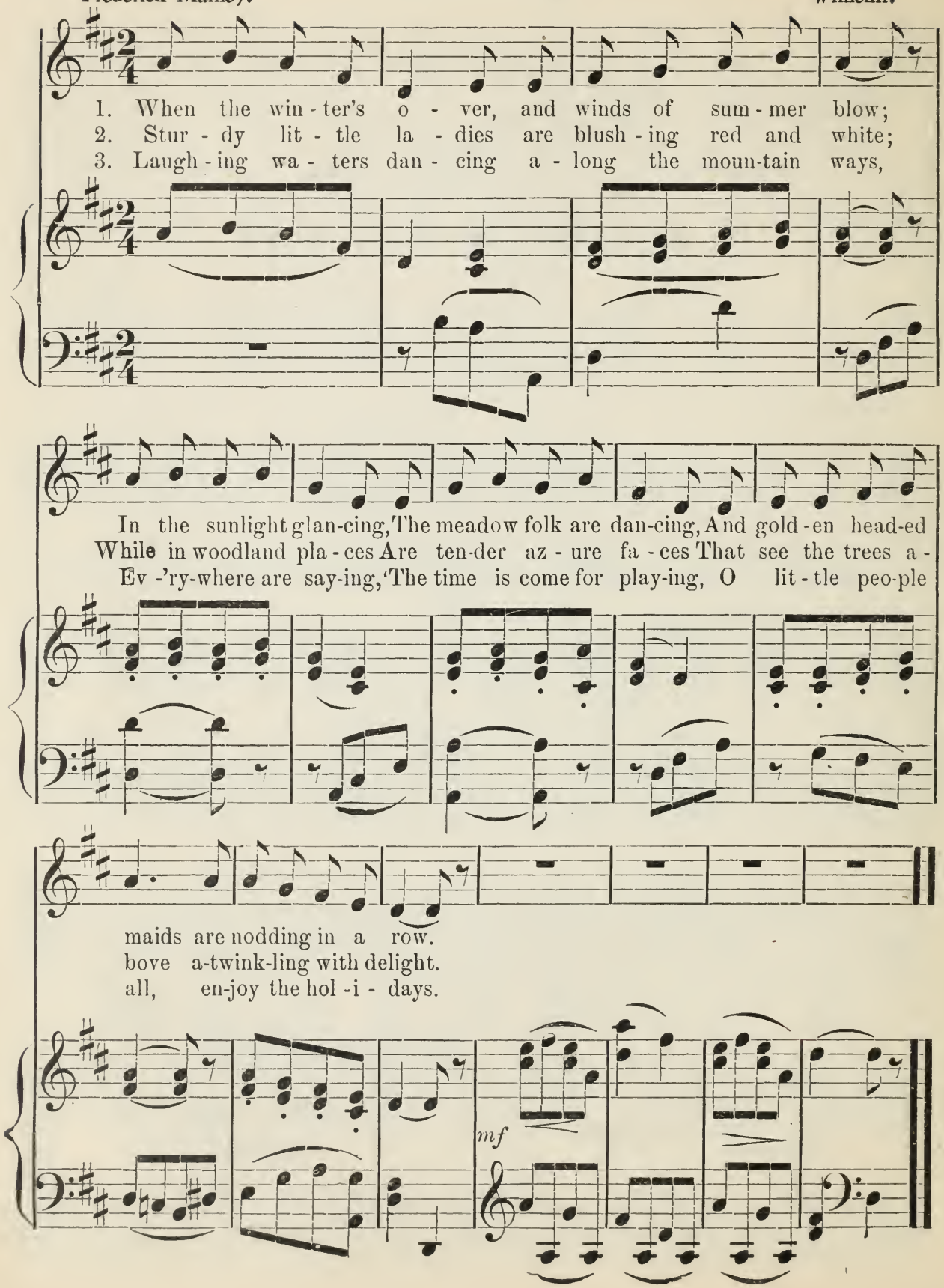
PART III.

SONGS FOR IMITATIVE SINGING.

The Bogieman.

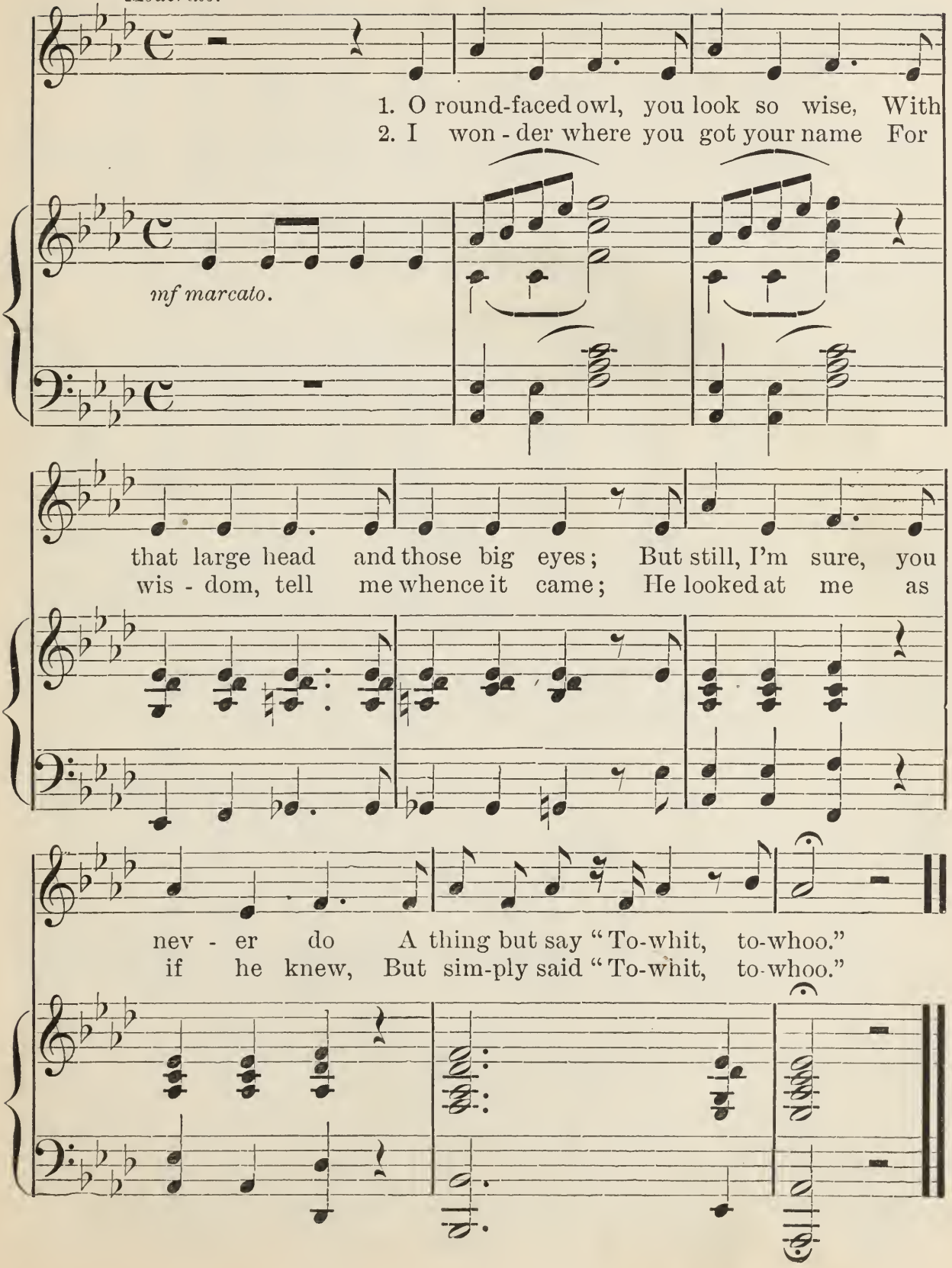
Translated from the German. Old German.

Vivace.
f
1. A wee, brown, wrin - kled bo - gie-man lives here with - in our
2. The wee, brown, wrin - kled bo - gie-man goes dan-cing thro' our
Vivace.
f
house, my dear, A wee, brown, wrin - kled bo - gie - man, of
house, my dear, A jol - ly, jol - ly fel - low he, who

mf
whom we have no fear. Up - on his back he bears a sack Of
brings us all good cheer. He capers, springs, and laughs, and sings, His
mf
poco rit.
a tempo.
f
sweets and toys a might - y pack; And lit - tle chil - dren
burst-ing pack a - bout he flings; And chil - dren's sor - rows
poco rit.
a tempo.
f
nev - er lack When bo - gie - man is near.
lose their stings When bo - gie - man is near.

Joyful Days.

Frederick Manley. Wilhelm.

1. When the win - ter's o - ver, and winds of sum - mer blow;
2. Stur - dy lit - tle la - dies are blush - ing red and white;
3. Laugh - ing wa - ters dan - cing a - long the moun-tain ways,
In the sunlight glan-cing, The meadow folk are dan-cing, And gold - en head-ed
While in woodland pla - ces Are ten-der az - ure fa - ces That see the trees a -
Ev -'ry-where are say-ing, 'The time is come for play-ing, O lit - tle peo-ple
maids are nodding in a row.
bove a-twink-ling with delight.
all, en-joy the hol -i - days.
mf

The Owl.

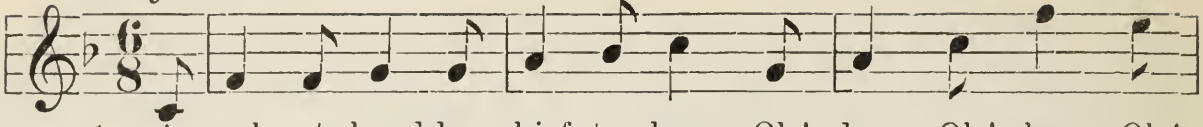
Rebecca B. Foresman. Ethelbert Nevin.

Moderato.

1. O round-faced owl, you look so wise, With
2. I won - der where you got your name For
mf marcato.
that large head and those big eyes; But still, I'm sure, you
wis - dom, tell me whence it came; He looked at me as
nev - er do A thing but say "To-whit, to-whoo."
if he knew, But sim-ply said "To-whit, to-whoo."

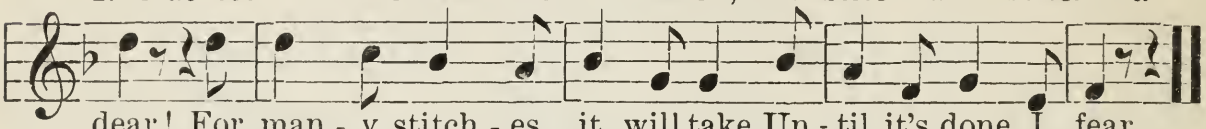
Work and Play.

Christina Rossetti. Carl Wilhelm.

Allegretto.



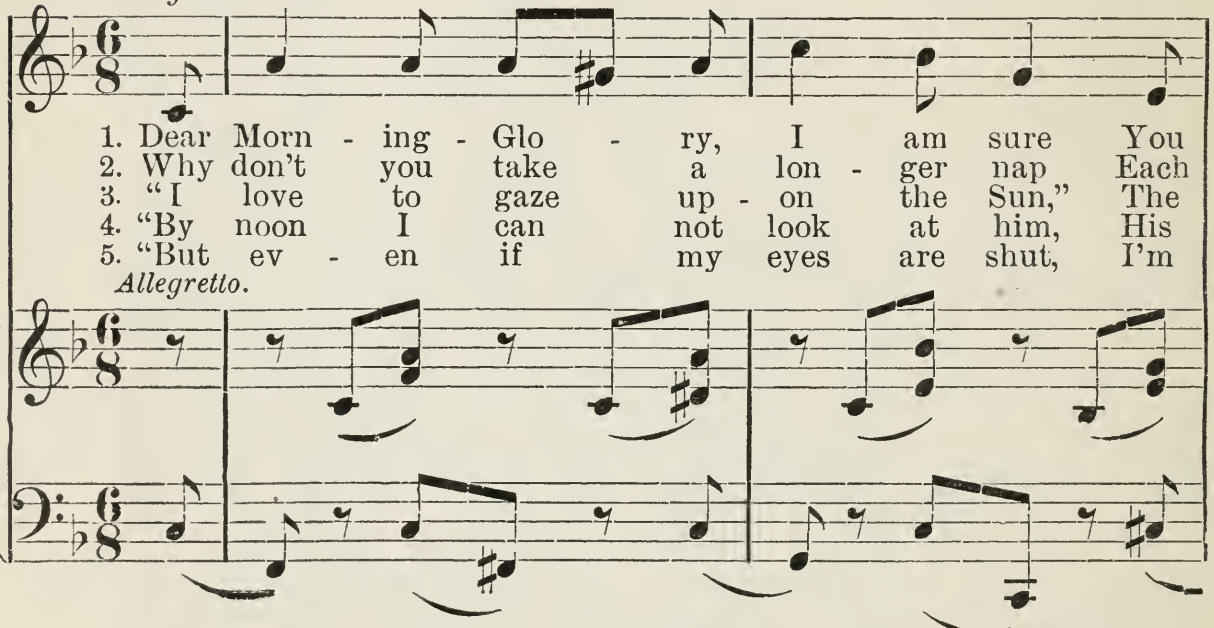
1. A pock - et - hand-ker-chief to hem, Oh! dear, Oh! dear, Oh!
2. But set a stitch and then a stitch, And stitch and stitch a -

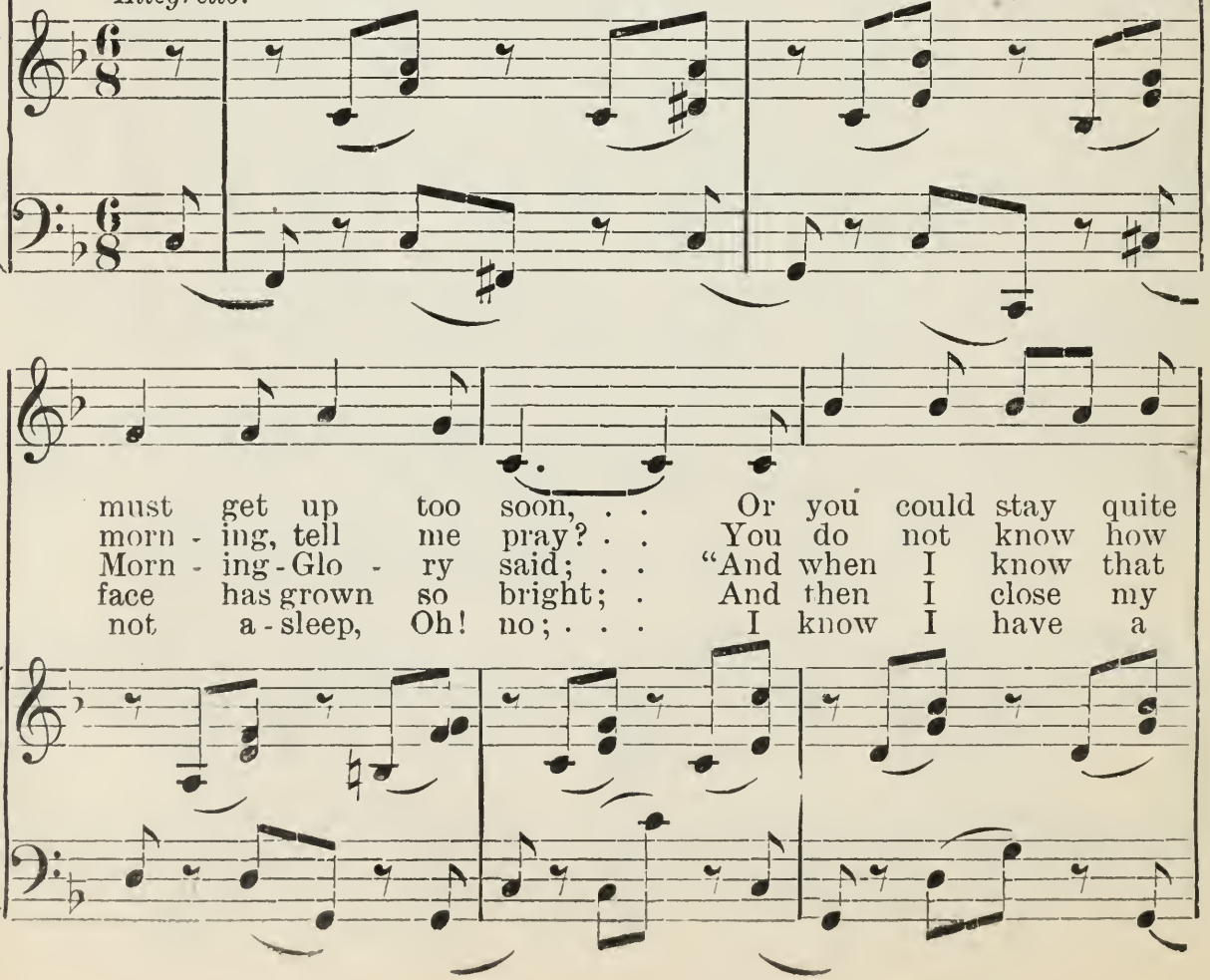
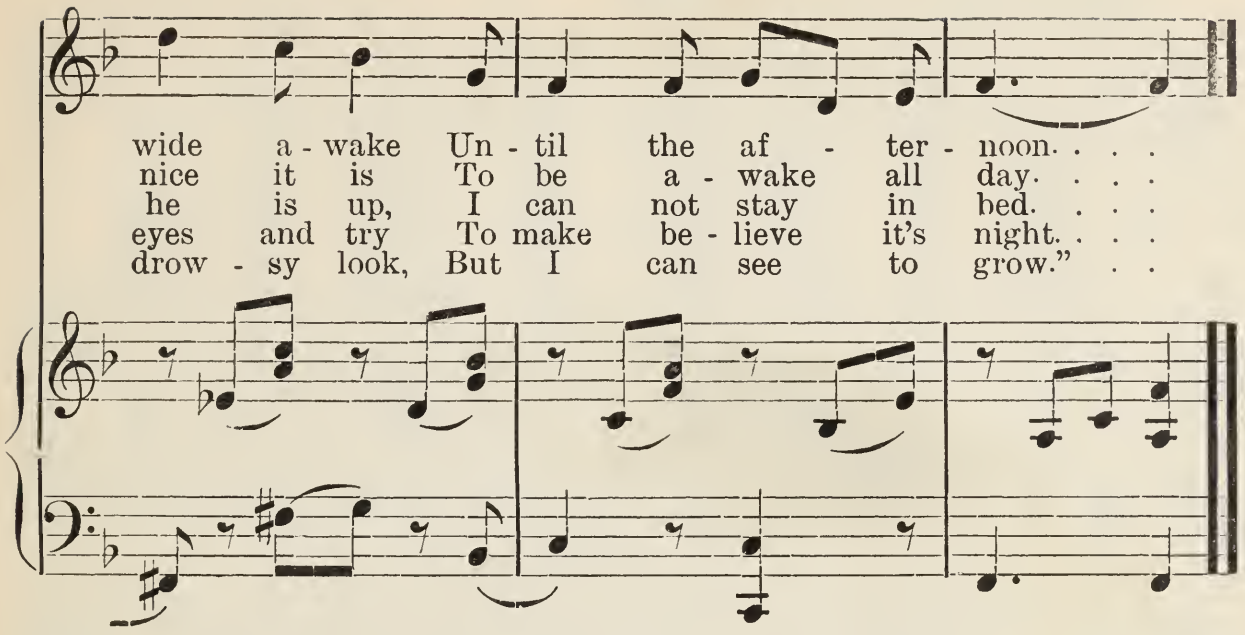


dear! For man - y stitch - es it will take Un - til it's done, I fear.
way, Till stitch by stitch the hem is done; And af - ter work is play.

The Morning Glory.

Rebecca B. Foresman. G. W. Chadwick.

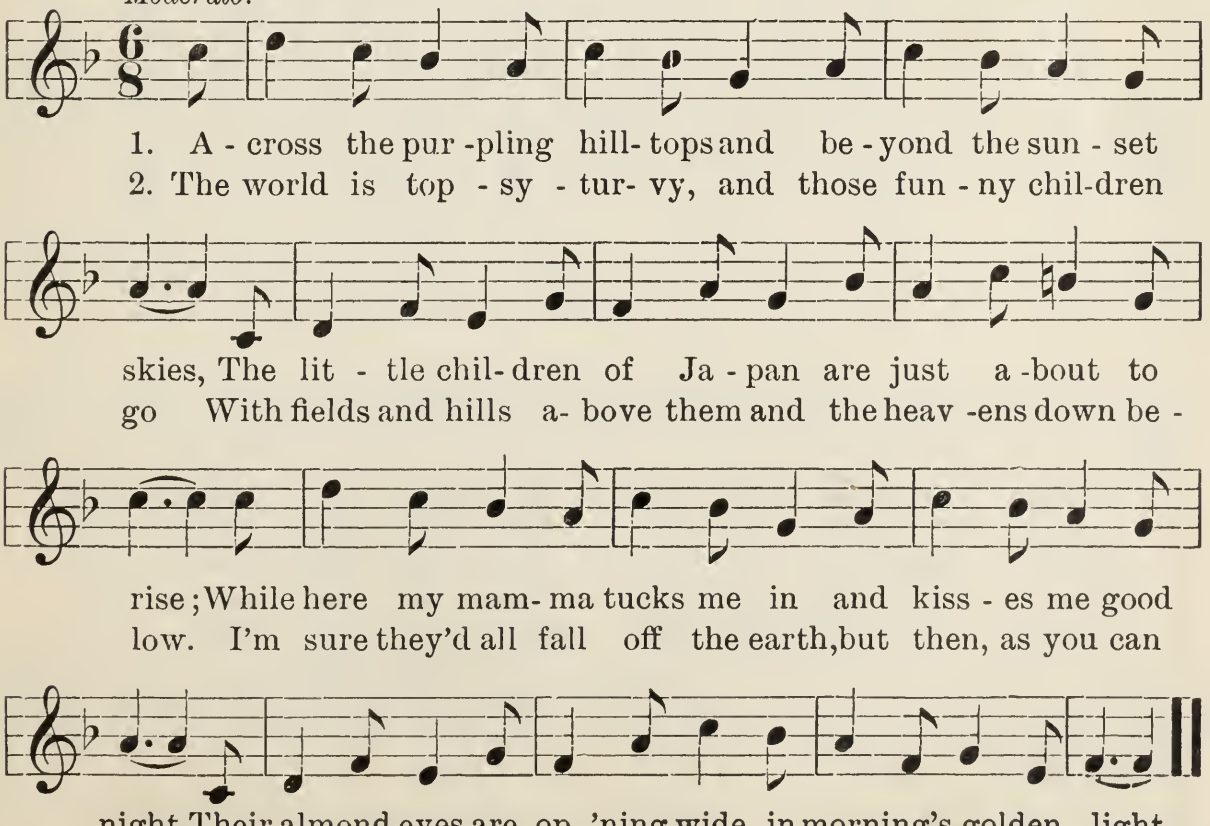
Allegretto.

1. Dear Morn - ing - Glo - ry, I am sure You
2. Why don't you take a lon - ger nap Each
3. "I love to gaze up - on the Sun," The
4. "By noon I can not look at him, His
5. "But ev - en if my eyes are shut, I'm

Allegretto.

must get up too soon, . . Or you could stay quite
morn - ing, tell me pray? . . You do not know how
Morn - ing-Glo - ry said; . . "And when I know that
face has grown so bright; . And then I close my
not a - sleep, Oh! no; . . . I know I have a

wide a - wake Un - til the af - ter - noon. . . .
nice it is To be a - wake all day. . . .
he is up, I can not stay in bed. . . .
eyes and try To make be - lieve it's night. . . .
drow - sy look, But I can see to grow." . .

Topsy-Turvy.

Frederick Manley. John Martin.

Moderato.

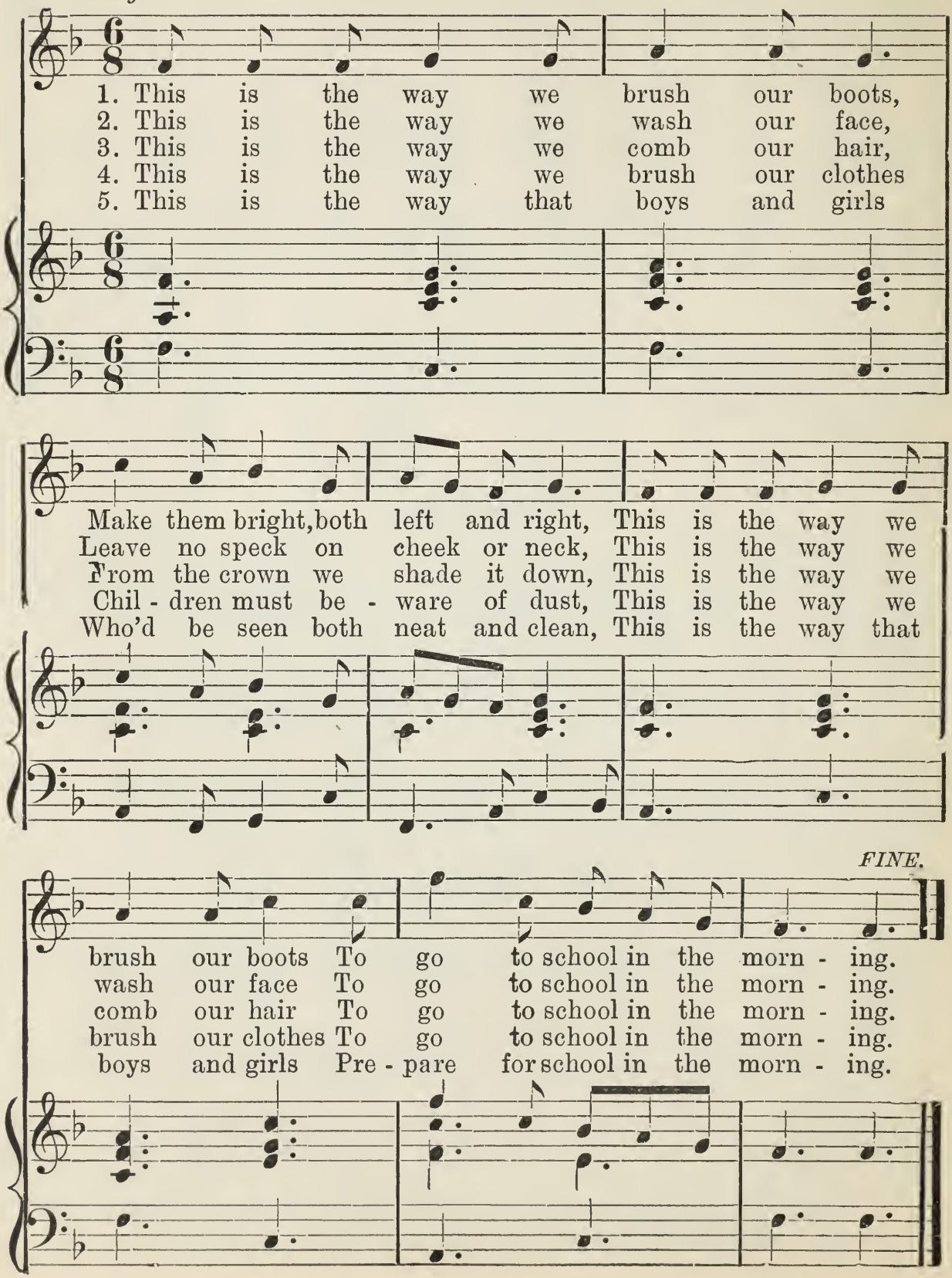

1. A - cross the pur - pling hill - tops and be - yond the sun - set
2. The world is top - sy - tur - vy, and those fun - ny chil - dren
skies, The lit - tle chil - dren of Ja - pan are just a - bout to
go With fields and hills a - bove them and the heav - ens down be -
rise; While here my mam - ma tucks me in and kiss - es me good
low. I'm sure they'd all fall off the earth, but then, as you can
night, Their almond eyes are op - 'ning wide in morning's golden light.
see, Their silk - en pig - tails hold them up like monkeys on a tree.

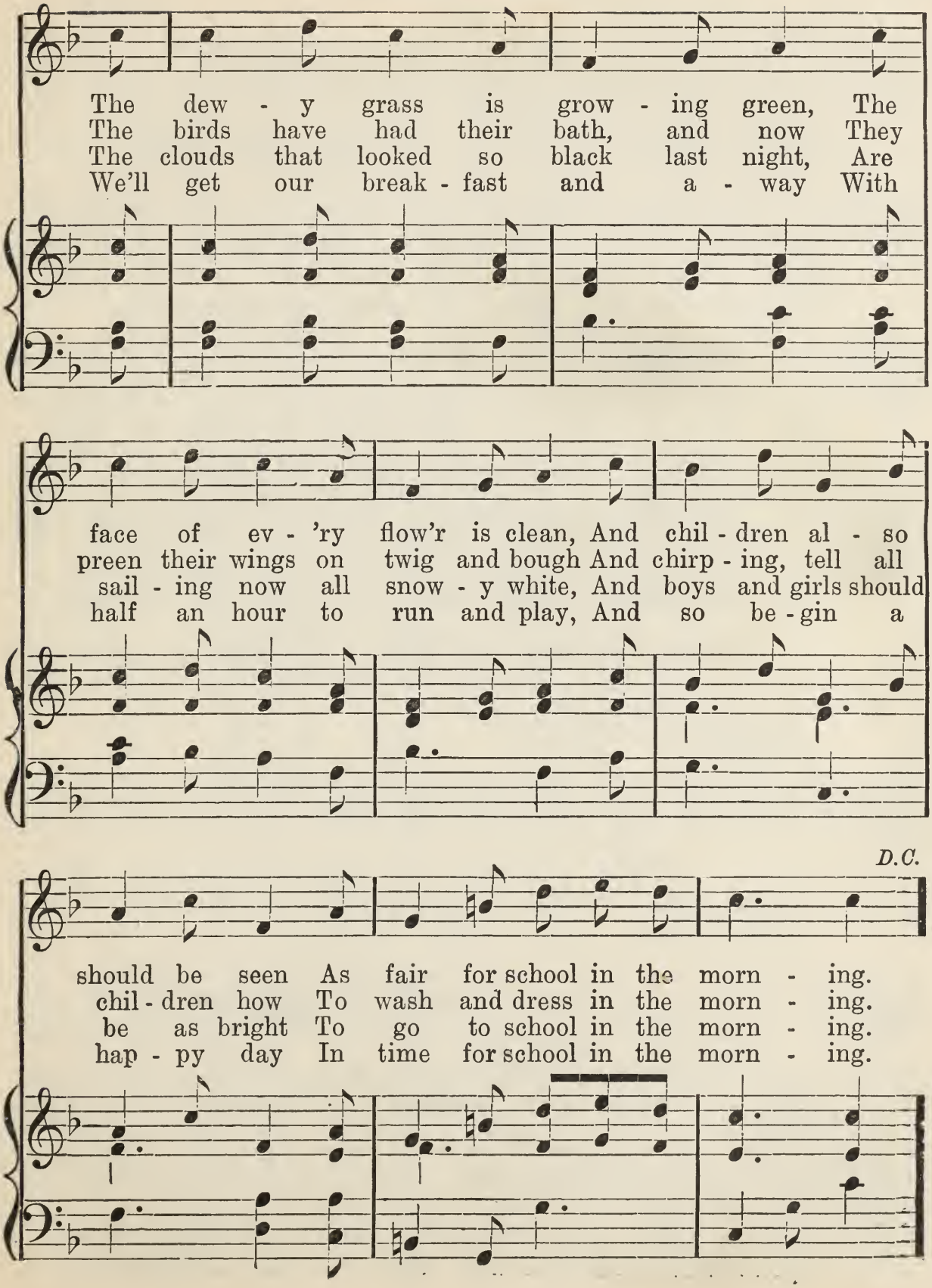
Morning Song.

Gabriel Setoun.

By permission of John Lane Co., New York and London.

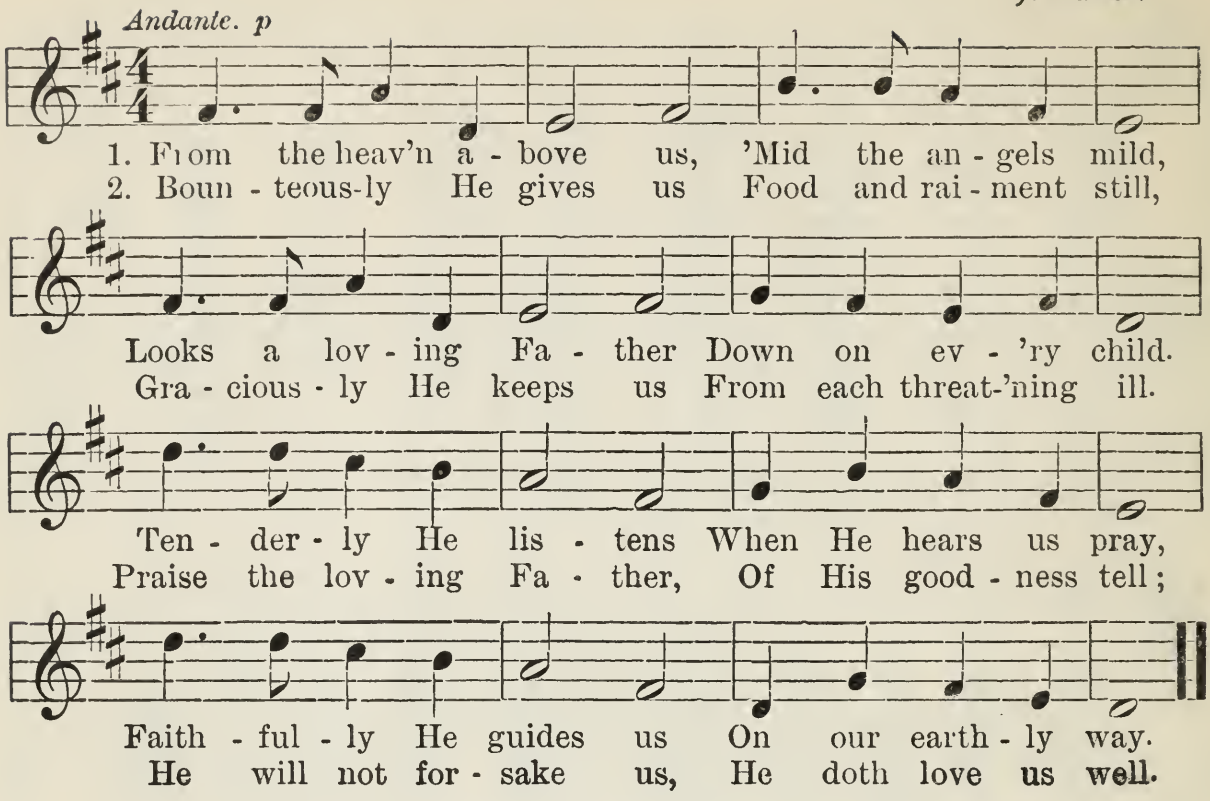
Old English Play Song.

Lively.

1. This is the way we brush our boots,
2. This is the way we wash our face,
3. This is the way we comb our hair,
4. This is the way we brush our clothes
5. This is the way that boys and girls
Make them bright, both left and right, This is the way we
Leave no speck on cheek or neck, This is the way we
From the crown we shade it down, This is the way we
Chil - dren must be - ware of dust, This is the way we
Who'd be seen both neat and clean, This is the way that
FINE.
brush our boots To go to school in the morn - ing.
wash our face To go to school in the morn - ing.
comb our hair To go to school in the morn - ing.
brush our clothes To go to school in the morn - ing.
boys and girls Pre - pare for school in the morn - ing.


The dew - y grass is grow - ing green, The
The birds have had their bath, and now They
The clouds that looked so black last night, Are
We'll get our break - fast and a - way With
face of ev - 'ry flow'r is clean, And chil - dren al - so
preen their wings on twig and bough And chirp - ing, tell all
sail - ing now all snow - y white, And boys and girls should
half an hour to run and play, And so be - gin a
D.C.
should be seen As fair for school in the morn - ing.
chil - dren how To wash and dress in the morn - ing.
be as bright To go to school in the morn - ing.
hap - py day In time for school in the morn - ing.

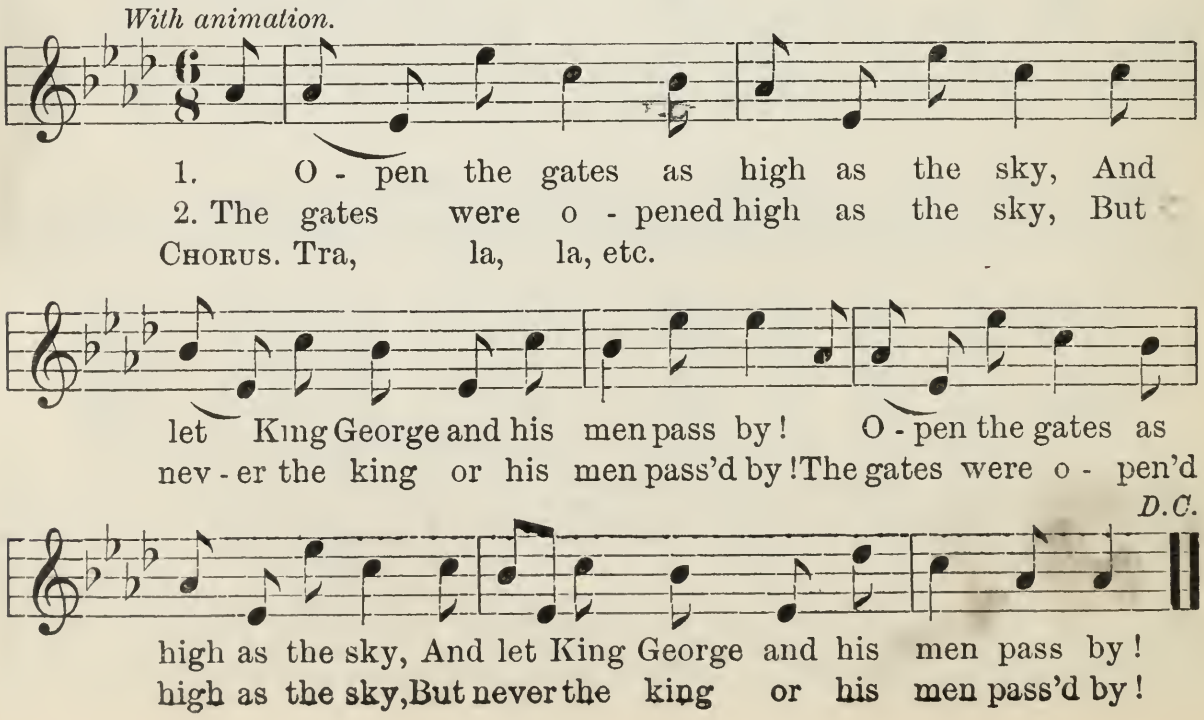
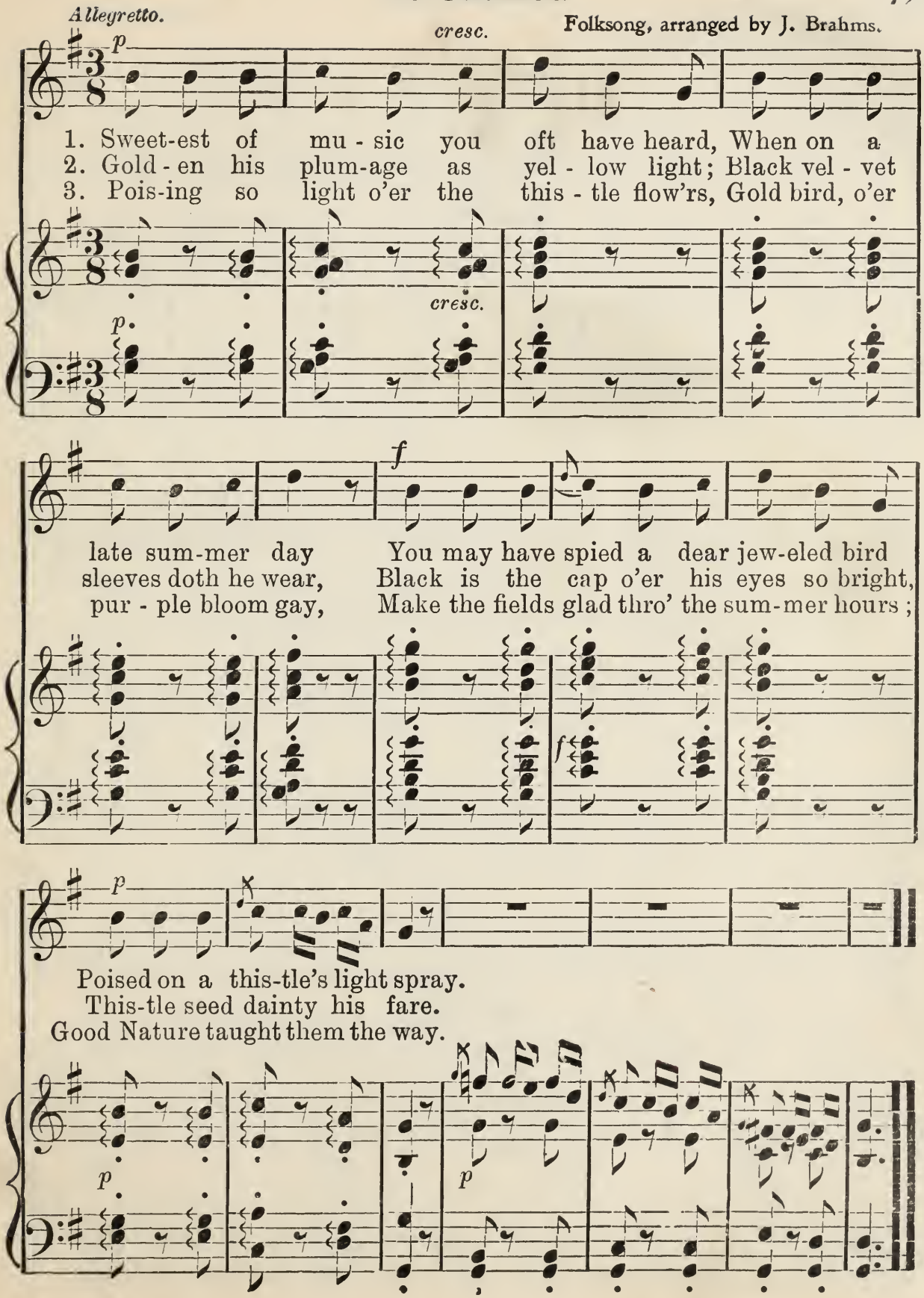
A Child's Evensong.

J. Stainer.


Andante. p
1. From the heav'n a - bove us, 'Mid the an - gels mild,
2. Boun - teous-ly He gives us Food and rai - ment still,
Looks a lov - ing Fa - ther Down on ev - 'ry child.
Gra - cious - ly He keeps us From each threat-'ning ill.
Ten - der - ly He lis - tens When He hears us pray,
Praise the lov - ing Fa - ther, Of His good - ness tell;
Faith - ful - ly He guides us On our earth - ly way.
He will not for - sake us, He doth love us well.

Open the Gates as High as the Sky.

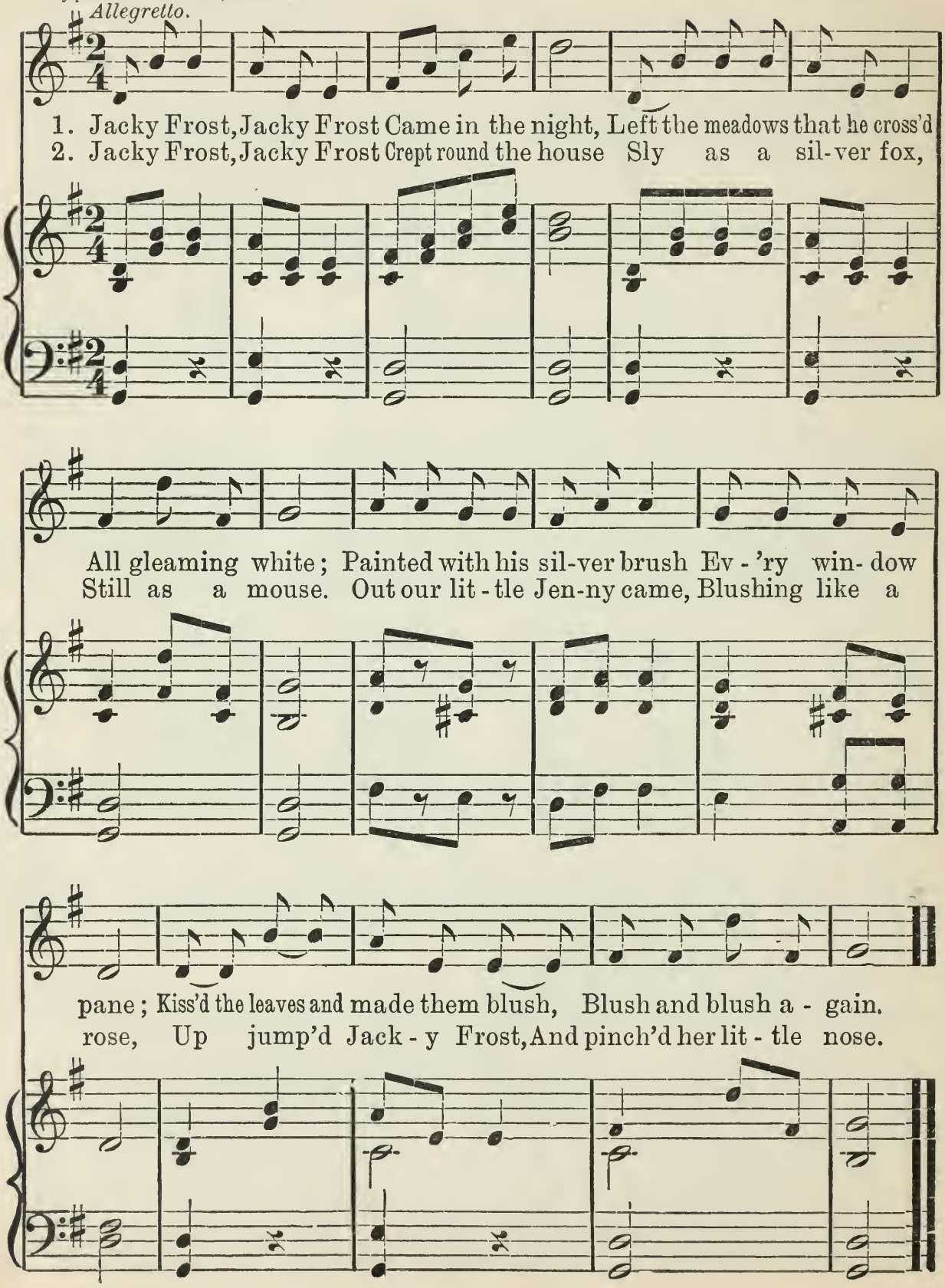
From "Songs for Kindergarten and Primary Schools," by permission of Oliver Ditson Co.


With animation.
1. O - pen the gates as high as the sky, And
2. The gates were o - pened high as the sky, But
Chorus. Tra, la, la, etc.
let King George and his men pass by! O - pen the gates as
nev - er the king or his men pass'd by! The gates were o - pen'd
D.C.
high as the sky, And let King George and his men pass by!
high as the sky, But never the king or his men pass'd by!

Allegretto.
cresc.
Folksong, arranged by J. Brahms.
p
1. Sweet-est of mu - sic you oft have heard, When on a late sum-mer day
2. Gold - en his plum-age as yel - low light; Black vel - vet sleeves doth he wear,
3. Pois-ing so light o'er the this - tle flow'rs, Gold bird, o'er pur - ple bloom gay,
cresc.
f
You may have spied a dear jew-eled bird
Black is the cap o'er his eyes so bright,
Make the fields glad thro' the sum-mer hours;
p
Poised on a this-tle's light spray.
This-tle seed dainty his fare.
Good Nature taught them the way.
p
p

Jacky Frost.

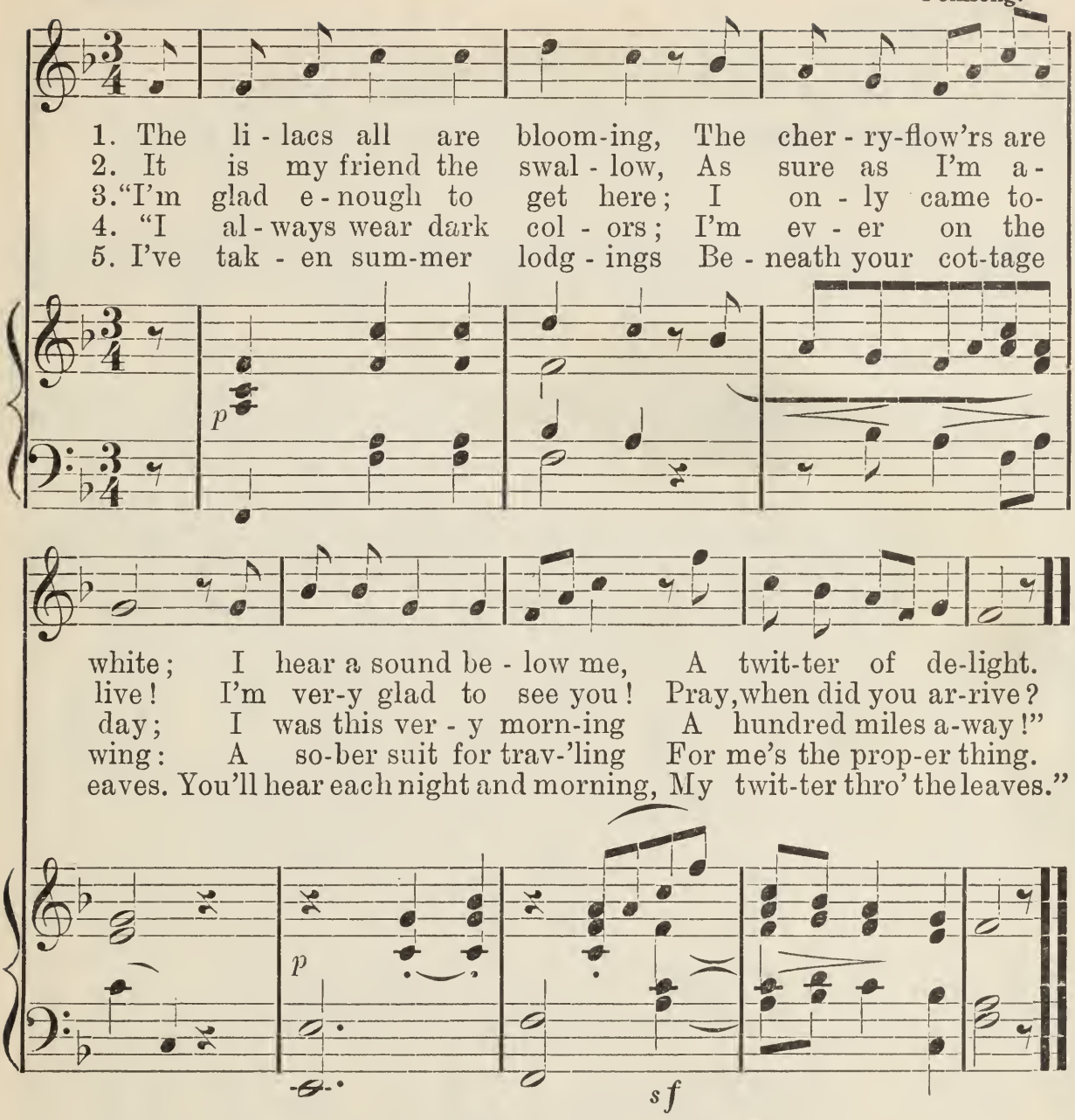
Laura E. Richards.
By permission of Little, Brown & Co.

Eleanor Smith.

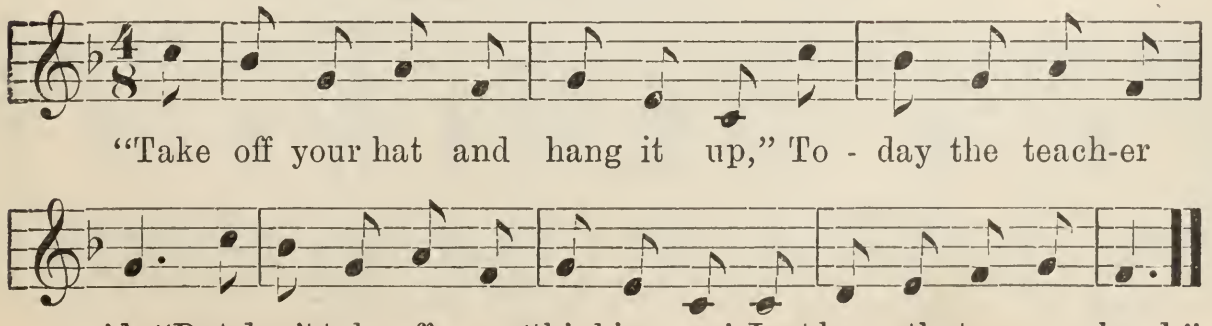
Allegretto.

1. Jacky Frost, Jacky Frost Came in the night, Left the meadows that he cross'd
2. Jacky Frost, Jacky Frost Crept round the house Sly as a sil-ver fox,
All gleaming white; Painted with his sil-ver brush Ev-'ry win-dow
Still as a mouse. Out our lit-tle Jen-ny came, Blushing like a
pane; Kiss'd the leaves and made them blush, Blush and blush a-gain.
rose, Up jump'd Jack-y Frost, And pinch'd her lit-tle nose.

The Swallow.

Folksong.


1. The li - lacs all are bloom-ing, The cher - ry-flow'rs are white; I hear a sound be - low me, A twit-ter of de-light.
2. It is my friend the swal - low, As sure as I'm a - live! I'm ver-y glad to see you! Pray, when did you ar-rive?
3. "I'm glad e - nough to get here; I on - ly came to- day; I was this ver - y morn-ing A hundred miles a-way!"
4. "I al - ways wear dark col - ors; I'm ev - er on the wing: A so-ber suit for trav-'ling For me's the prop-er thing.
5. I've tak - en sum-mer lodg - ings Be - neath your cot-tage eaves. You'll hear each night and morning, My twit-ter thro' the leaves."
p
p
sf

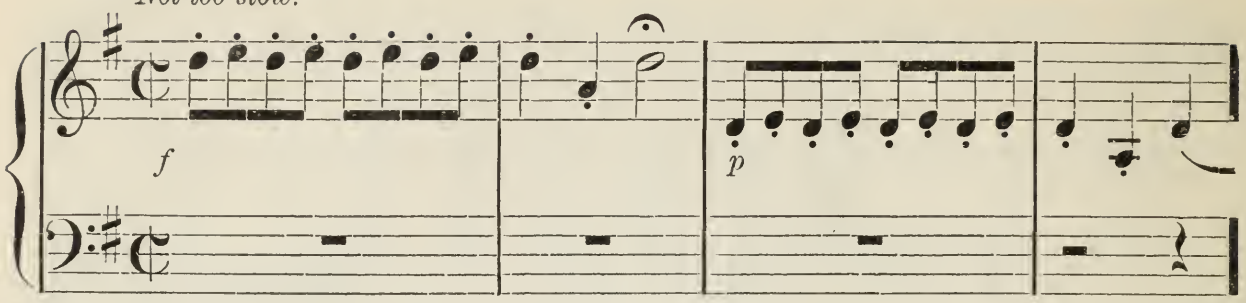
My Cap.



The Woodpecker.

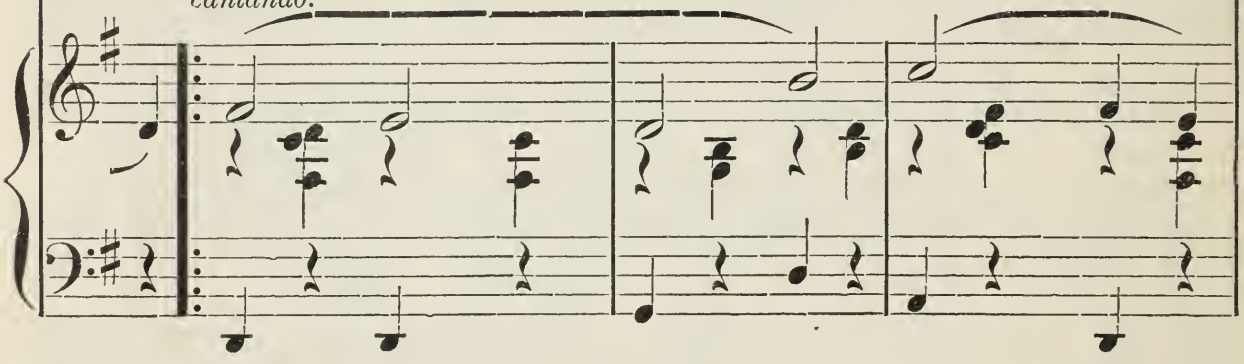
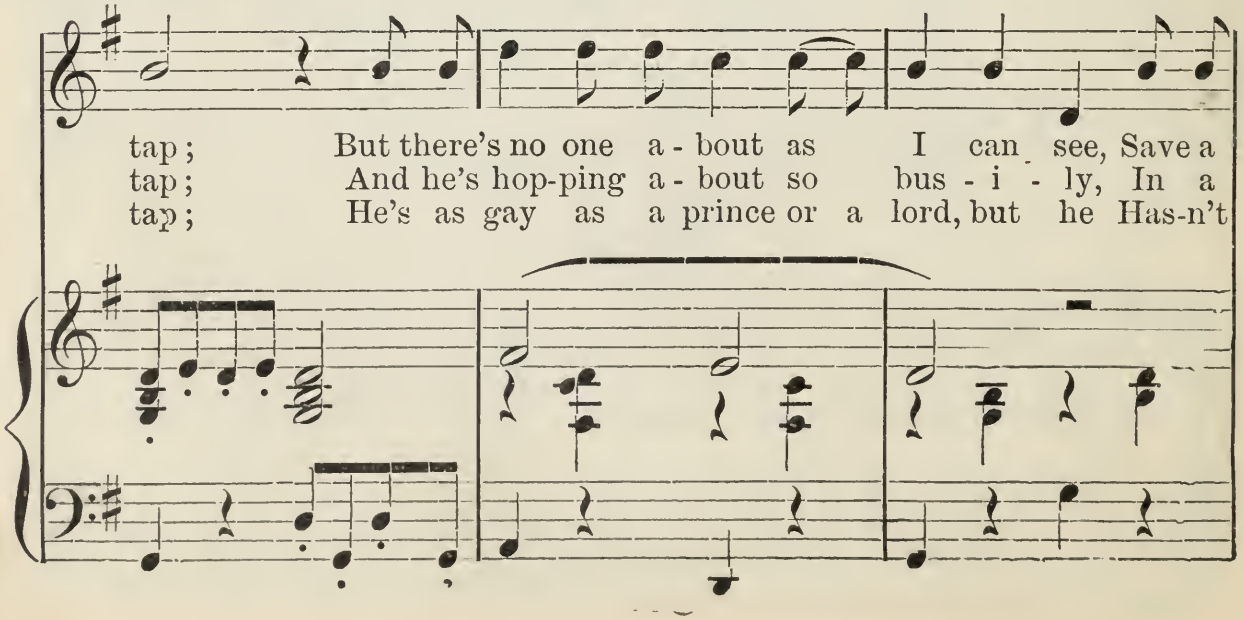
Frederick Manley. Ethelbert Nevin.

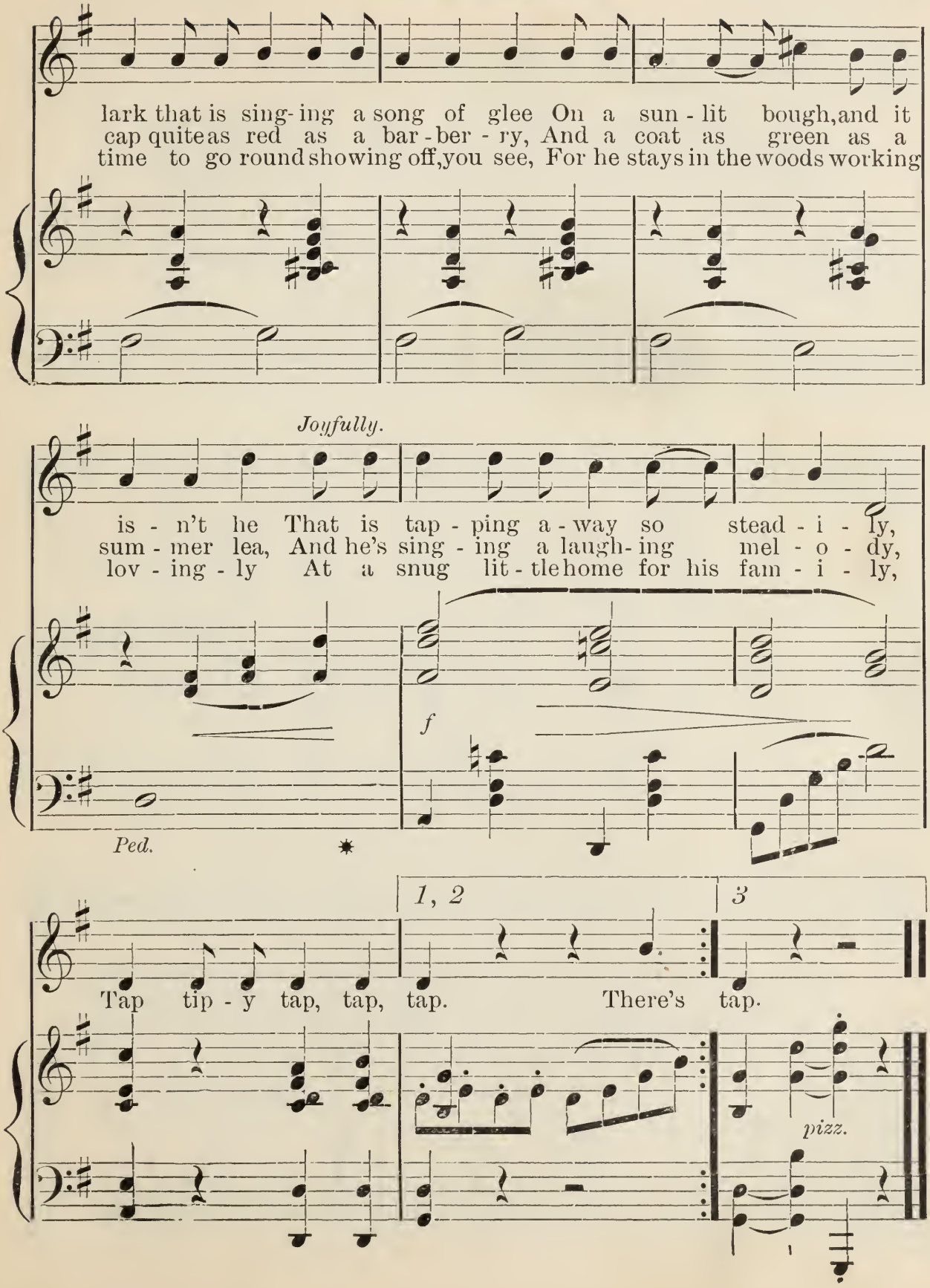
Not too slow.



Distinctly.

1. There's someone tap-ping on the ma - ple tree, Tap ti - py tap, tap,
someone com-ing down the ma- ple tree, Tap ti - py tap, tap,
someone go - ing to the ma - ple tree, Tap ti - py tap, tap,

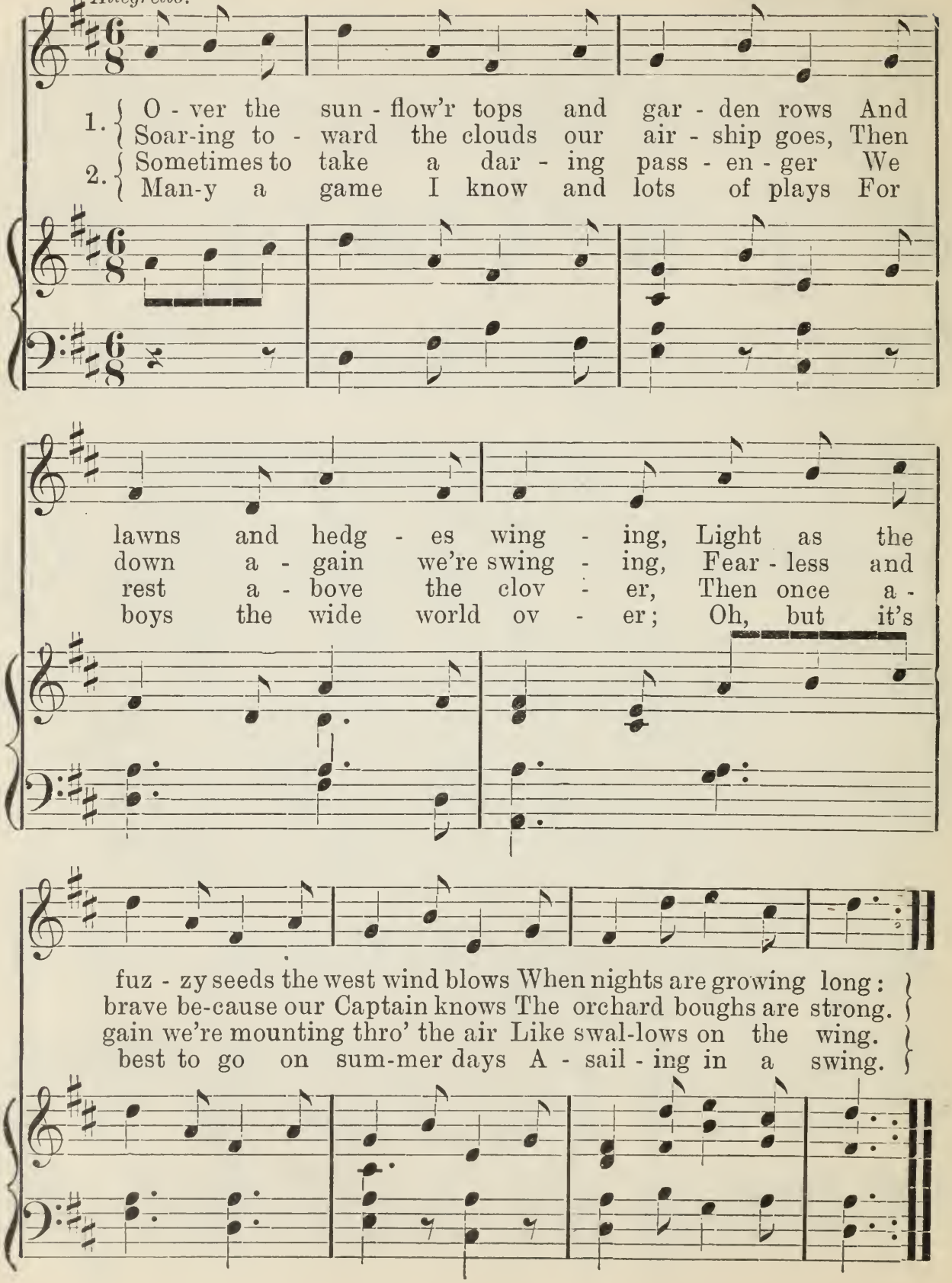
cantando.



tap; But there's no one a - bout as I can see, Save a
tap; And he's hop-ping a - bout so bus - i - ly, In a
tap; He's as gay as a prince or a lord, but he Has-n't

lark that is sing-ing a song of glee On a sun-lit bough, and it
cap quite as red as a bar-ber-ry, And a coat as green as a
time to go round showing off, you see, For he stays in the woods working
Joyfully.
is-n't he That is tap-ping a-way so stead-i-ly,
sum-mer lea, And he's sing-ing a laugh-ing mel-o-dy,
lov-ing-ly At a snug lit-tle home for his fam-i-ly,
f
Ped.
1, 2
3
Tap tip-y tap, tap, tap. There's tap.
pizz.

The Air Ship.

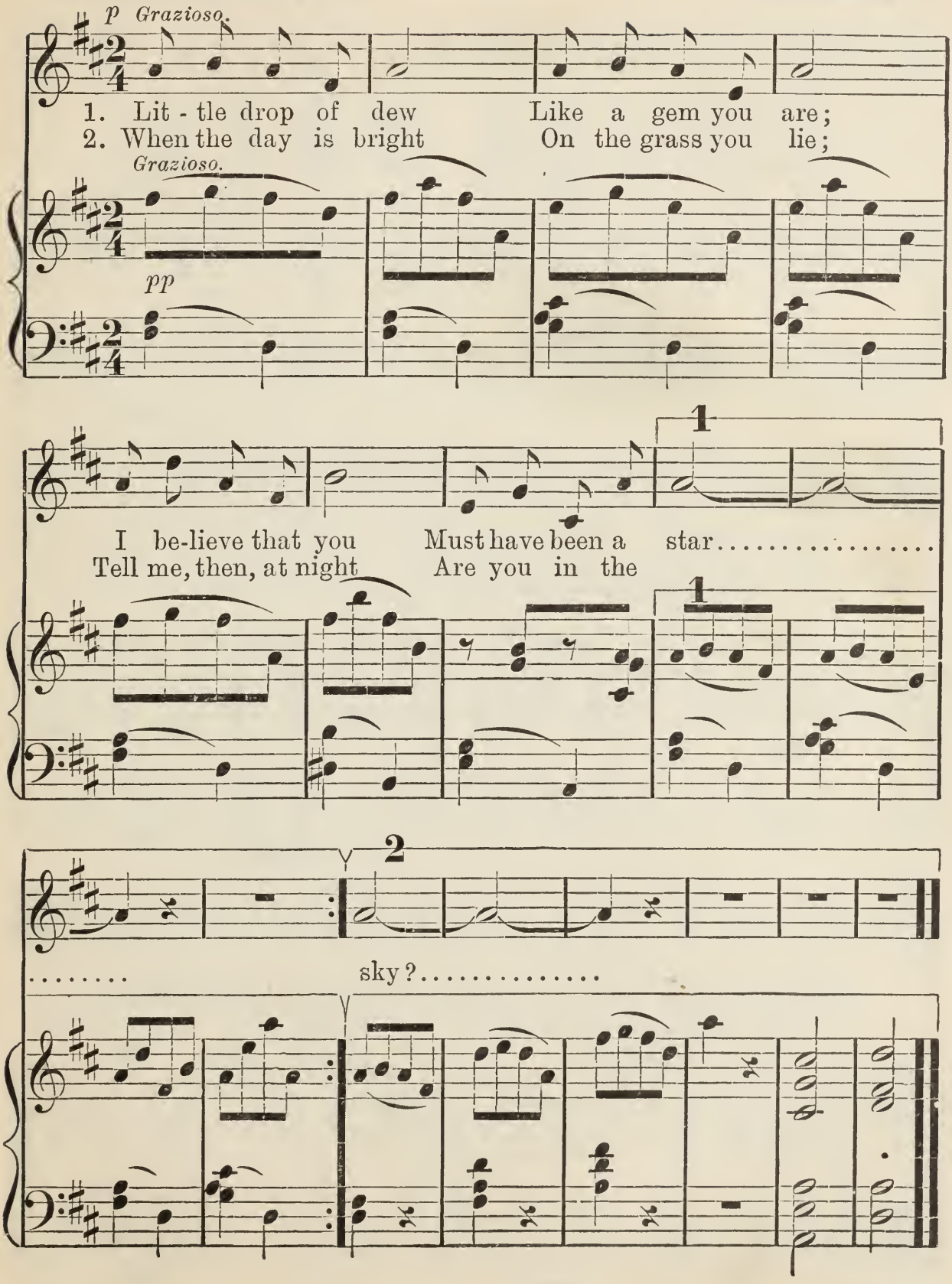
French Folksong.

Allegretto.


1. O - ver the sun - flow'r tops and gar - den rows And
Soar-ing to - ward the clouds our air - ship goes, Then
2. Sometimes to take a dar - ing pass - en - ger We
Man-y a game I know and lots of plays For
lawns and hedg - es wing - ing, Light as the
down a - gain we're swing - ing, Fear - less and
rest a - bove the clov - er, Then once a -
boys the wide world ov - er; Oh, but it's
fuz - zy seeds the west wind blows When nights are growing long:
brave be-cause our Captain knows The orchard boughs are strong.
gain we're mounting thro' the air Like swal-lows on the wing.
best to go on sum-mer days A - sail - ing in a swing.

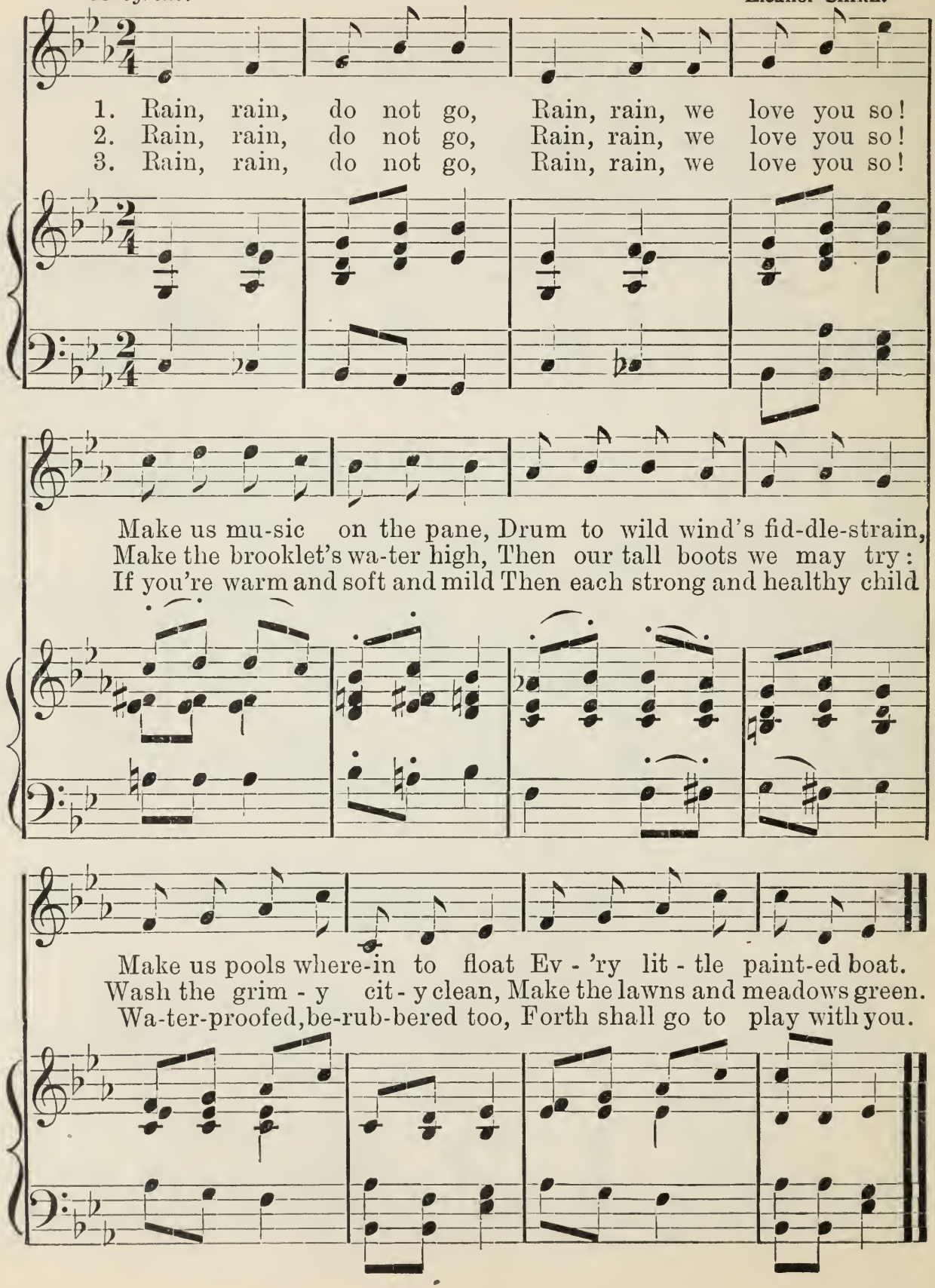
A Dew Drop.

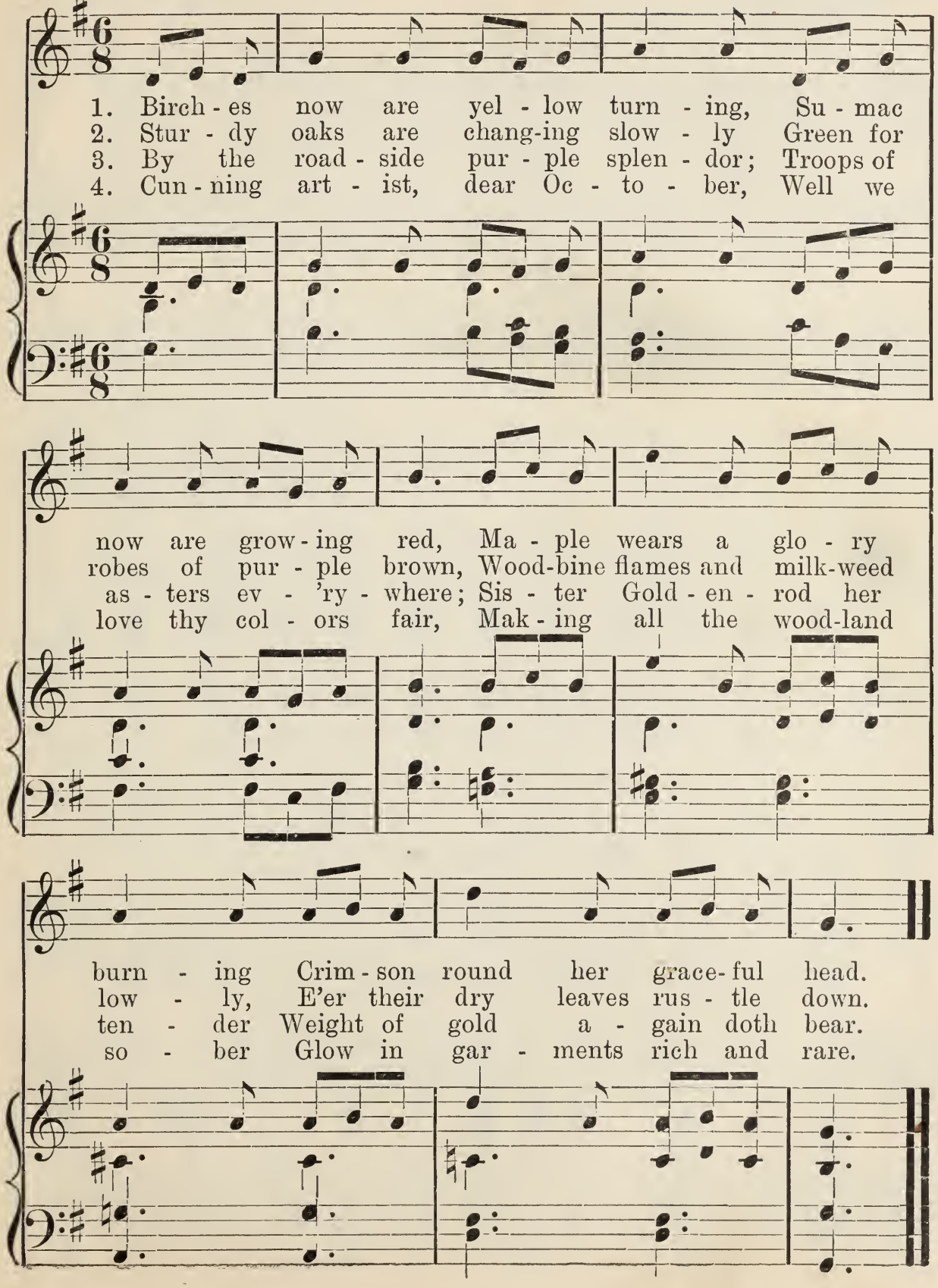
Frank Dempster Sherman.
By permission of Houghton, Mifflin & Co.

W. W. Gilchrist.

p Grazioso.
1. Lit - tle drop of dew Like a gem you are;
2. When the day is bright On the grass you lie;
Grazioso.
pp
1
I be-lieve that you Must have been a star.....
Tell me, then, at night Are you in the
1
2
.....
sky?.....

Rain Song.

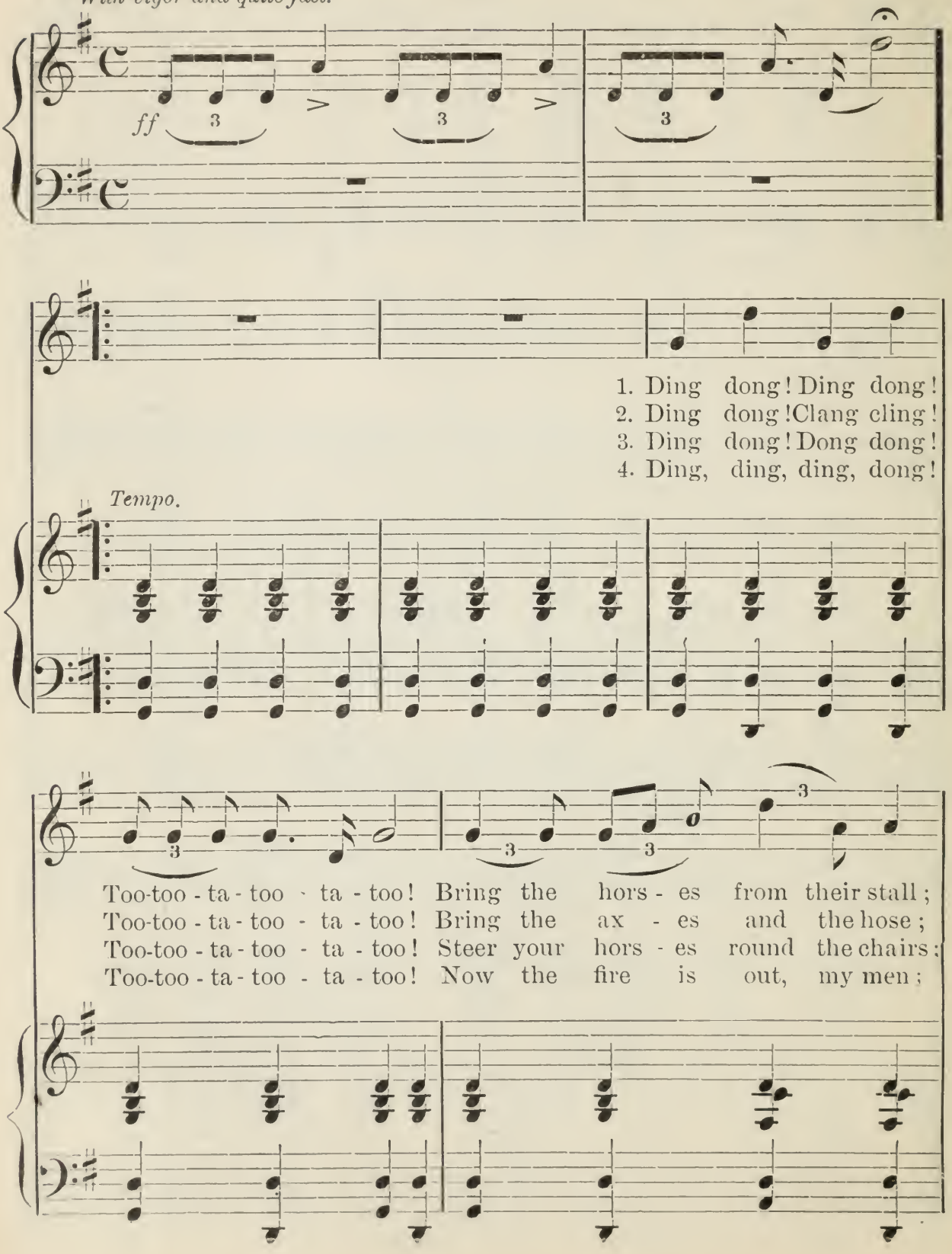
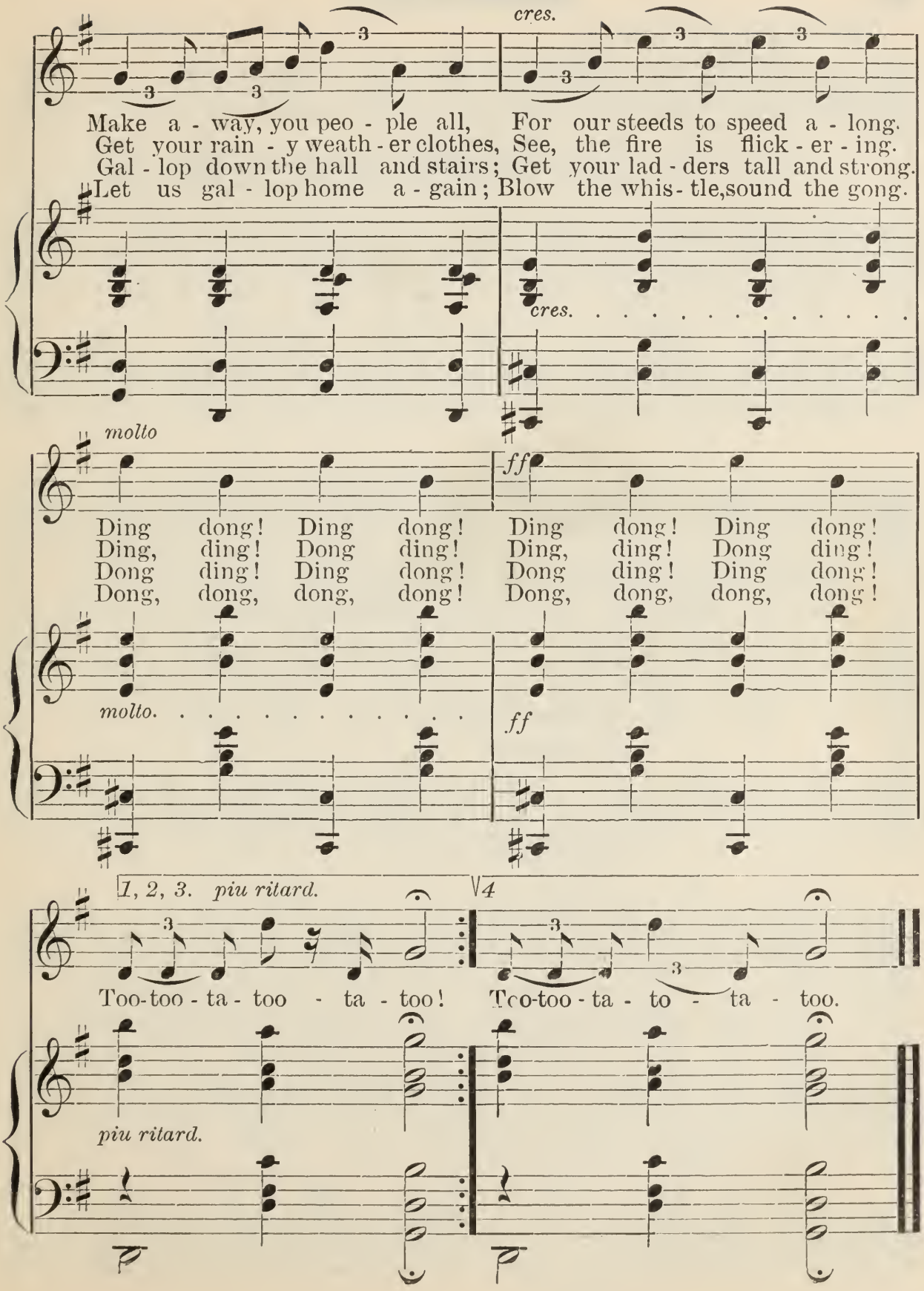
Allegretto.

Eleanor Smith.

1. Rain, rain, do not go, Rain, rain, we love you so!
2. Rain, rain, do not go, Rain, rain, we love you so!
3. Rain, rain, do not go, Rain, rain, we love you so!
Make us mu-sic on the pane, Drum to wild wind's fid-dle-strain,
Make the brooklet's wa-ter high, Then our tall boots we may try:
If you're warm and soft and mild Then each strong and healthy child
Make us pools where-in to float Ev - 'ry lit - tle paint-ed boat.
Wash the grim - y cit - y clean, Make the lawns and meadows green.
Wa-ter-proofed, be-rub-bered too, Forth shall go to play with you.

Tr. from the German of Groth. J. K. G. Loewe.

1. Birch - es now are yel - low turn - ing, Su - mac
2. Stur - dy oaks are chang-ing slow - ly Green for
3. By the road - side pur - ple splen - dor; Troops of
4. Cun - ning art - ist, dear Oc - to - ber, Well we
now are grow - ing red, Ma - ple wears a glo - ry
robes of pur - ple brown, Wood-bine flames and milk-weed
as - ters ev - 'ry - where; Sis - ter Gold - en - rod her
love thy col - ors fair, Mak - ing all the wood-land
burn - ing Crim - son round her grace-ful head.
low - ly, E'er their dry leaves rus - tle down.
ten - der Weight of gold a - gain doth bear.
so - ber Glow in gar - ments rich and rare.

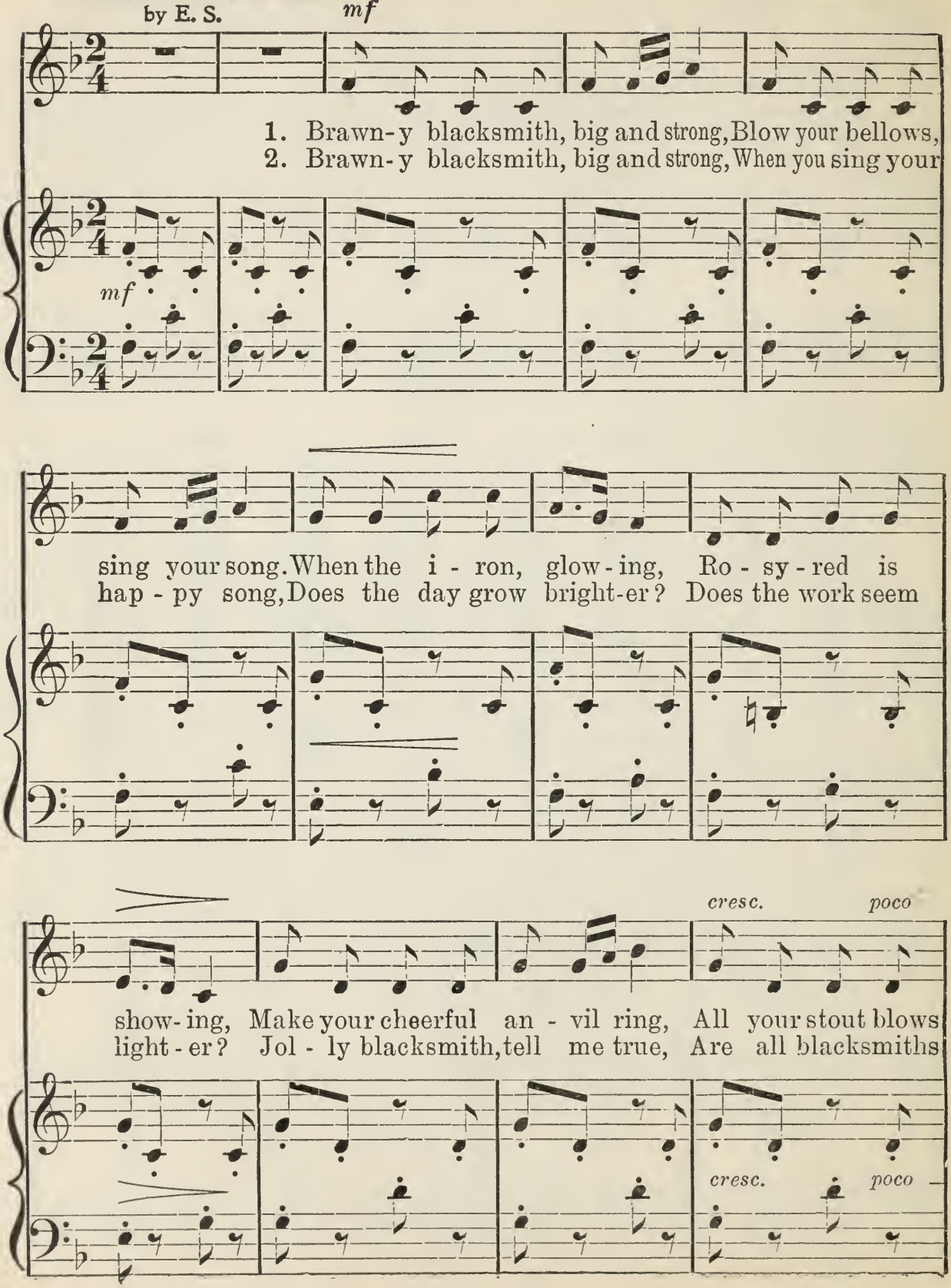
The Firemen.

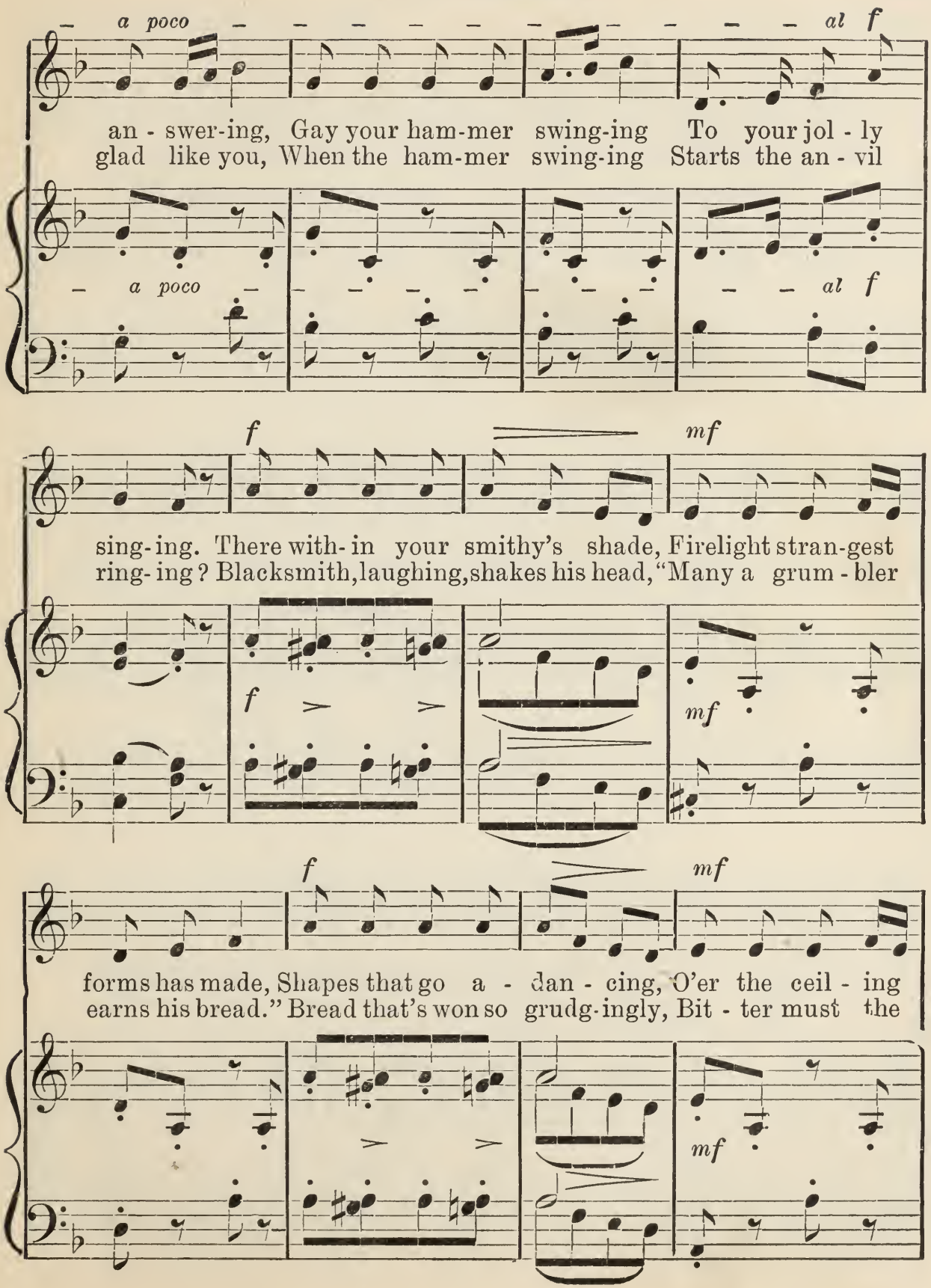
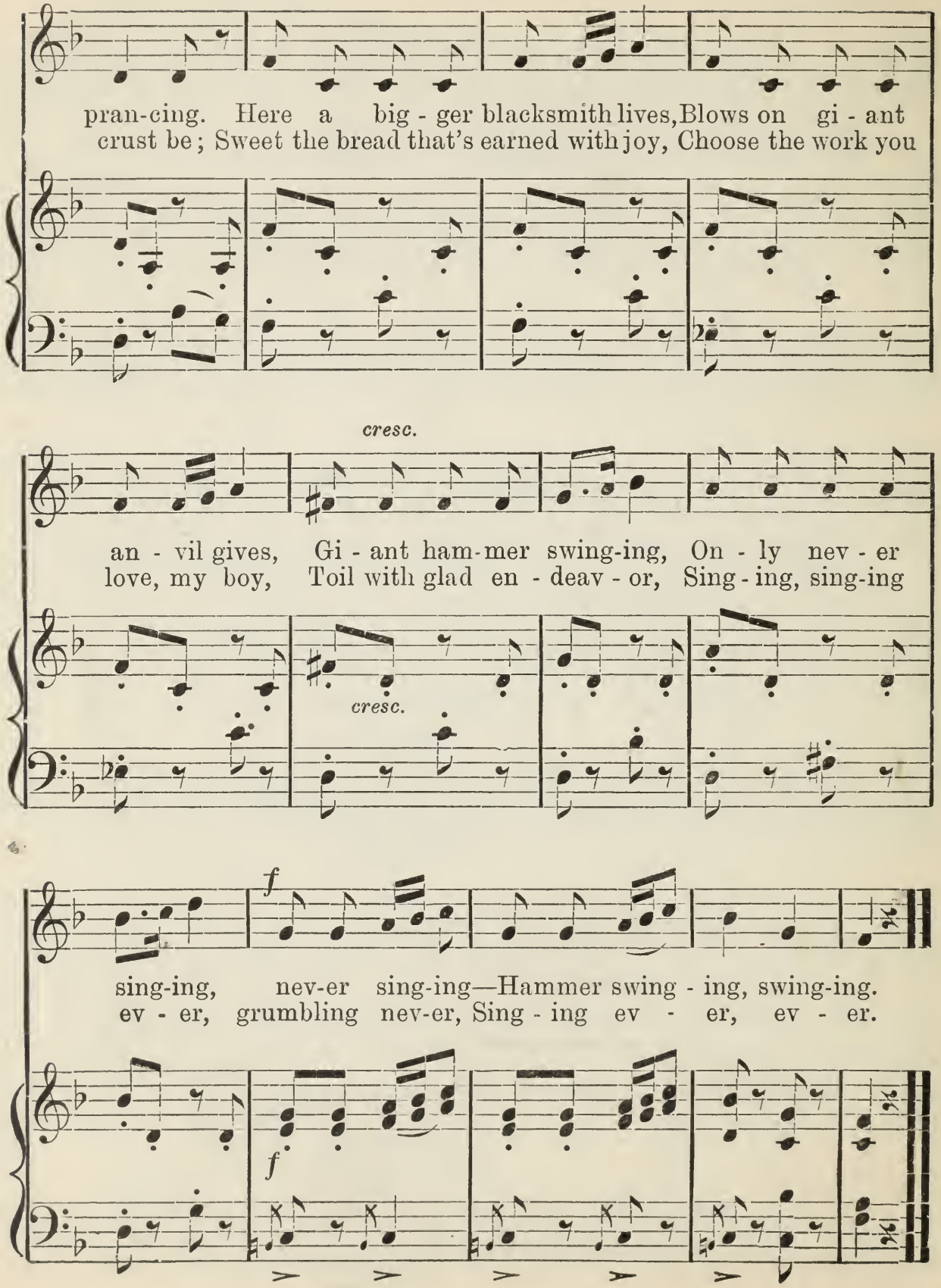
Frederick Manley. Ethelbert Nevin.

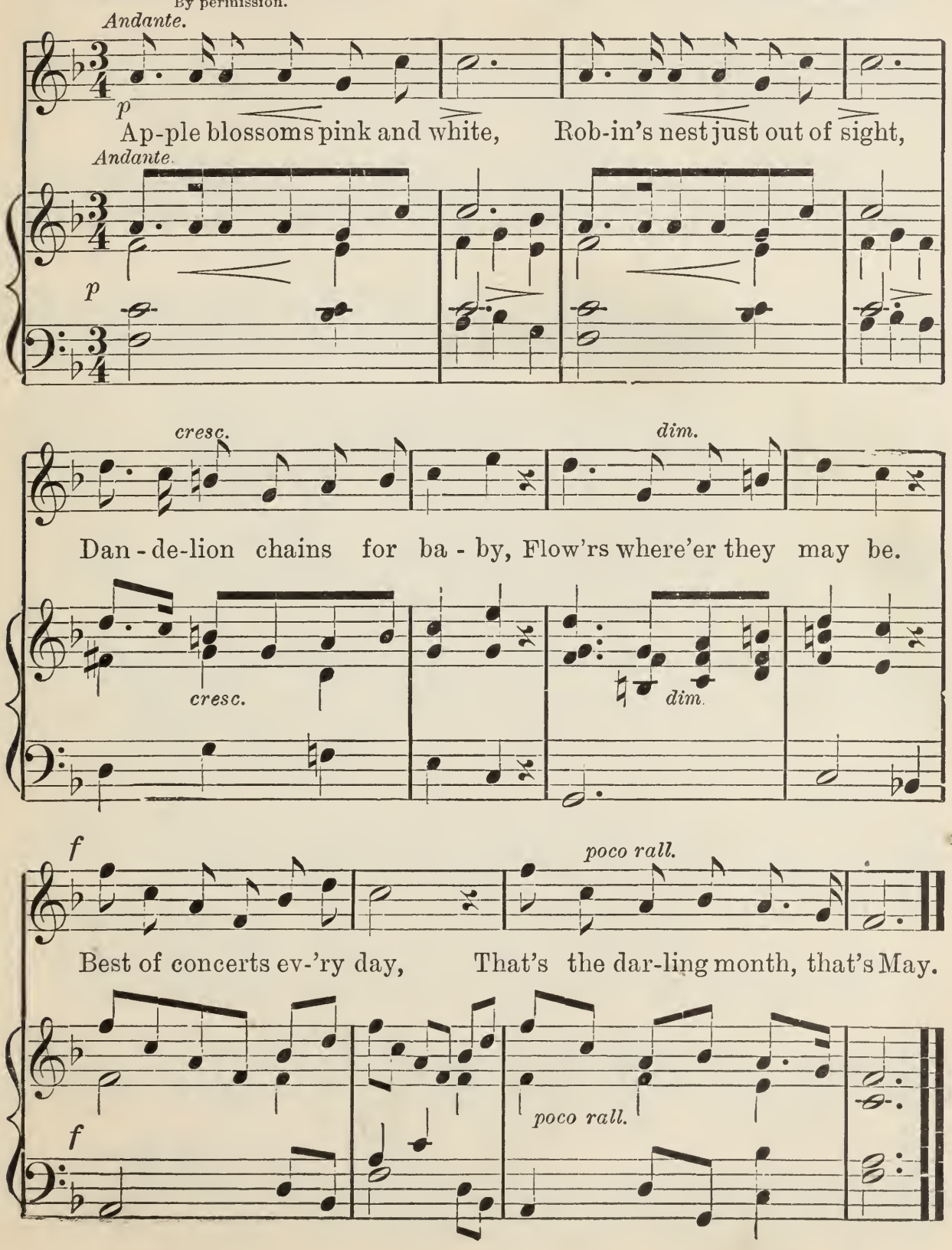
With vigor and quite fast.

ff
1. Ding dong! Ding dong!
2. Ding dong! Clang cling!
3. Ding dong! Dong dong!
4. Ding, ding, ding, dong!
Tempo.
Too-too - ta - too - ta - too! Bring the hors - es from their stall;
Too-too - ta - too - ta - too! Bring the ax - es and the hose;
Too-too - ta - too - ta - too! Steer your hors - es round the chairs;
Too-too - ta - too - ta - too! Now the fire is out, my men;

cres.
Make a - way, you peo - ple all, For our steeds to speed a - long.
Get your rain - y weath - er clothes, See, the fire is flick - er - ing.
Gal - lop down the hall and stairs; Get your lad - ders tall and strong.
Let us gal - lop home a - gain; Blow the whis - tle, sound the gong.
cres.
molto
ff
Ding dong! Ding dong! Ding dong! Ding dong!
Ding, ding! Dong ding! Ding, ding! Dong ding!
Dong ding! Ding dong! Dong ding! Ding dong!
Dong, dong, dong, dong! Dong, dong, dong, dong!
molto.
ff
1, 2, 3. piu ritard.
4
Too-too - ta - too - ta - too! Too-too - ta - to - ta - too.
piu ritard.

The Blacksmith.

Translated from the German by E. S.

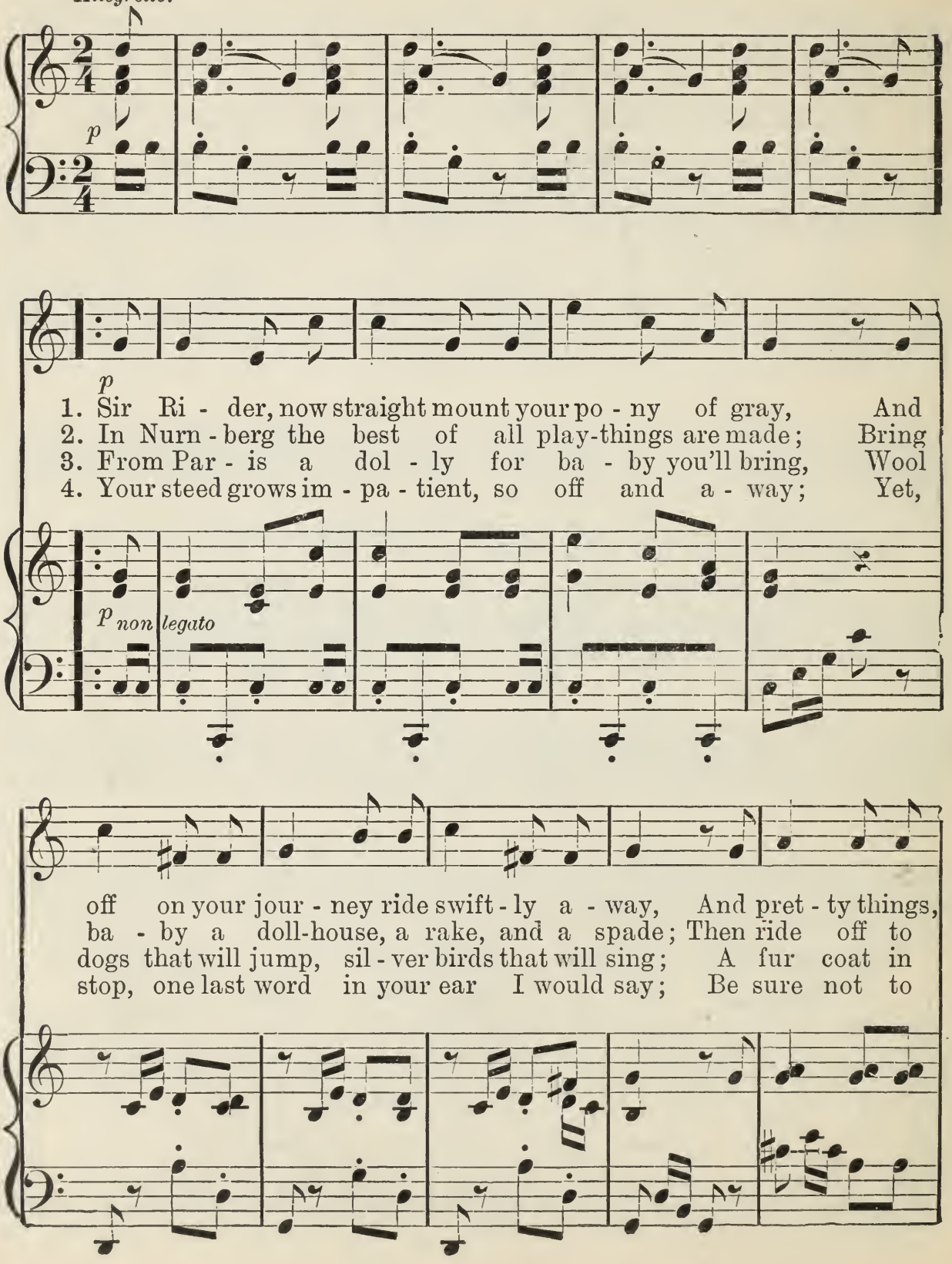
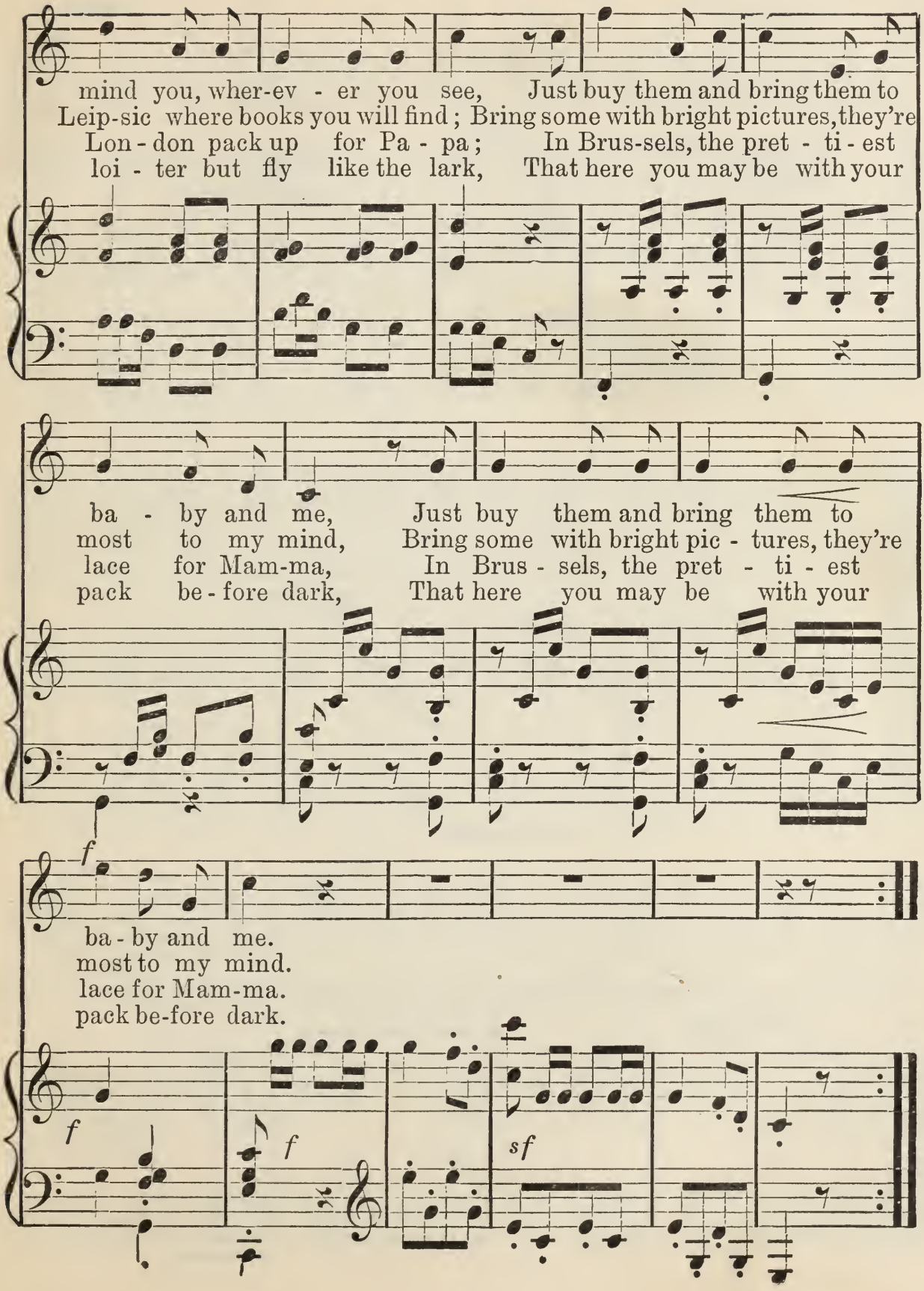
L. Gruenberger.

mf
1. Brawn-y blacksmith, big and strong, Blow your bellows,
2. Brawn-y blacksmith, big and strong, When you sing your
mf
sing your song. When the i - ron, glow-ing, Ro - sy-red is
hap - py song, Does the day grow bright-er? Does the work seem
cresc.
poco
show-ing, Make your cheerful an - vil ring, All your stout blows
light-er? Jol - ly blacksmith, tell me true, Are all blacksmiths
cresc.
poco


a poco
al f
an - swer-ing, Gay your ham-mer swing-ing To your jol - ly
glad like you, When the ham-mer swing-ing Starts the an - vil
a poco
al f
f
mf
sing-ing. There with-in your smithy's shade, Firelight stran-gest
ring-ing? Blacksmith, laughing, shakes his head, "Many a grum - bler
f
mf
f
mf
forms has made, Shapes that go a - dan - cing, O'er the ceil - ing
earns his bread." Bread that's won so grudg-ingly, Bit - ter must the
mf

pran-cing. Here a big - ger blacksmith lives, Blows on gi - ant
crust be; Sweet the bread that's earned with joy, Choose the work you
cresc.
an - vil gives, Gi - ant ham-mer swing-ing, On - ly nev - er
love, my boy, Toil with glad en - deav - or, Sing - ing, sing-ing
cresc.
f
sing-ing, nev-er sing-ing—Hammer swing - ing, swing-ing.
ev - er, grumbling nev-er, Sing - ing ev - er, ev - er.
f

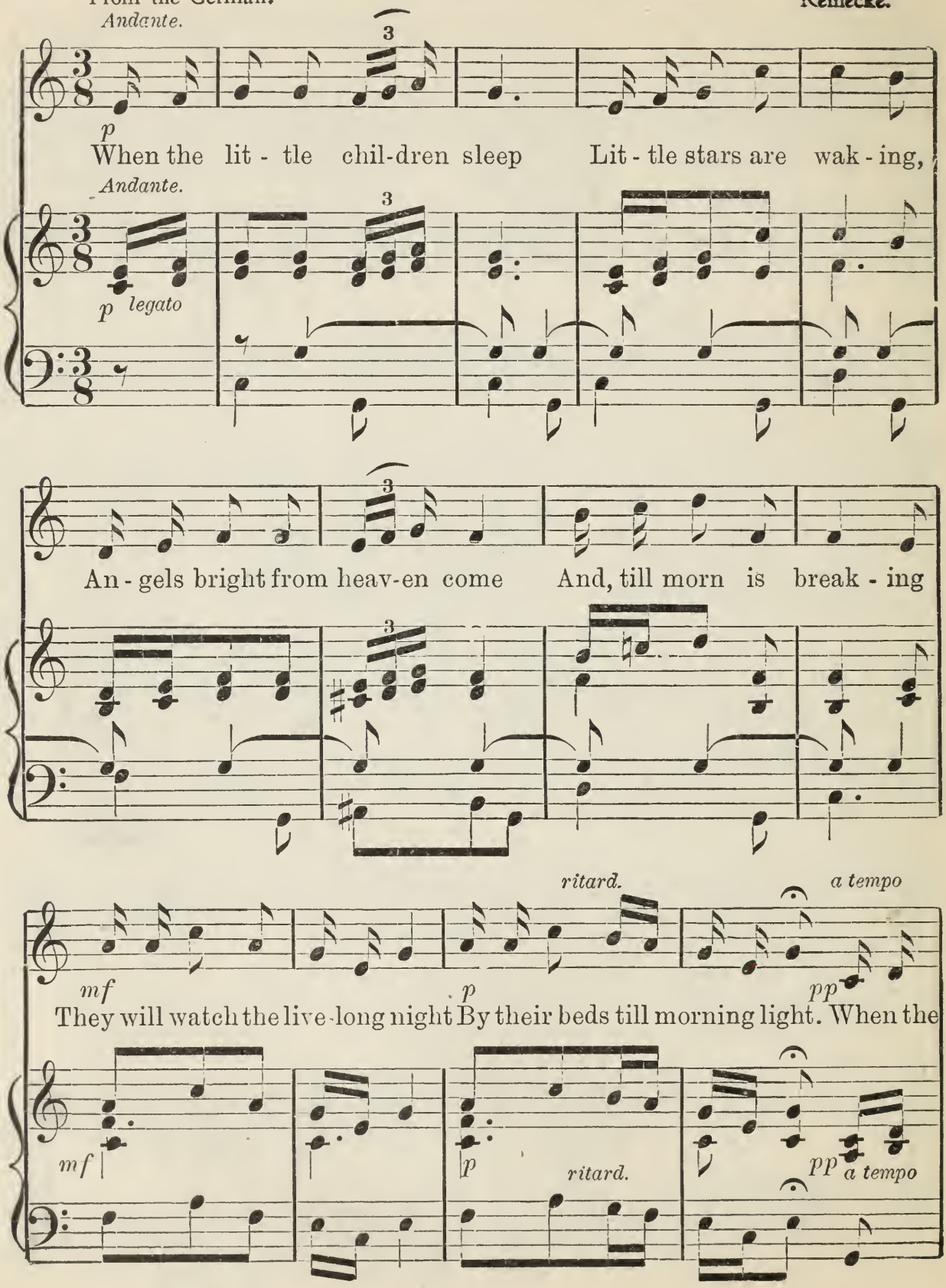
Words from "Youth's Companion." By permission. Eleanor Smith.

The Rider on the Rocking-Horse.

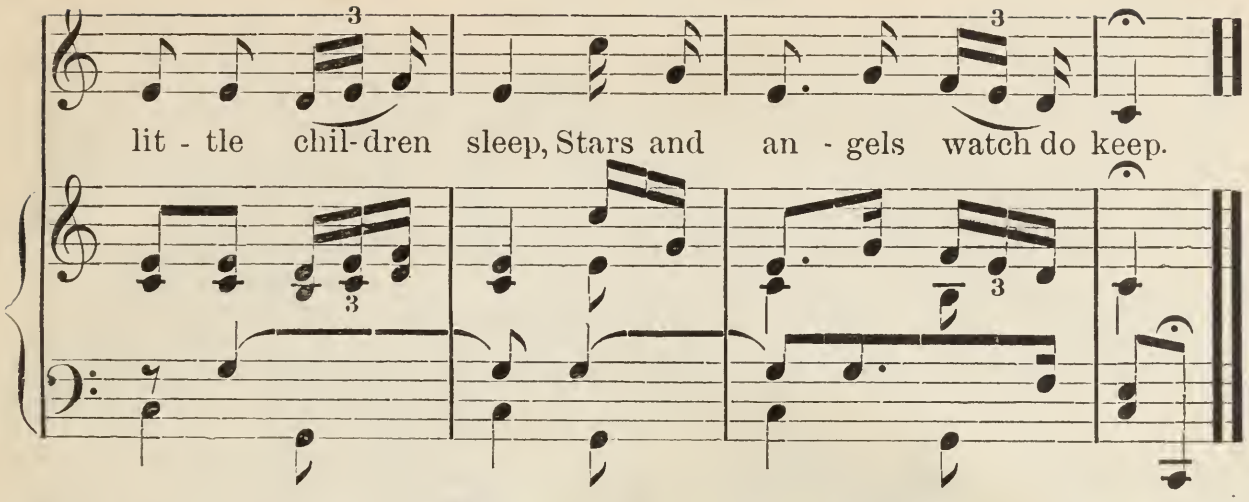
From the German, by Helen Goodrich. Taubert.

Allegretto.


p
p
1. Sir Ri - der, now straight mount your po - ny of gray, And
2. In Nurn - berg the best of all play-things are made; Bring
3. From Par - is a dol - ly for ba - by you'll bring, Wool
4. Your steed grows im - pa - tient, so off and a - way; Yet,
p non legato
off on your jour - ney ride swift - ly a - way, And pret - ty things,
ba - by a doll-house, a rake, and a spade; Then ride off to
dogs that will jump, sil - ver birds that will sing; A fur coat in
stop, one last word in your ear I would say; Be sure not to

mind you, wher-ev - er you see, Just buy them and bring them to
Leip-sic where books you will find; Bring some with bright pictures, they're
Lon - don pack up for Pa - pa; In Brus-sels, the pret - ti - est
loi - ter but fly like the lark, That here you may be with your
ba - by and me, Just buy them and bring them to
most to my mind, Bring some with bright pic - tures, they're
lace for Mam-ma, In Brus - sels, the pret - ti - est
pack be - fore dark, That here you may be with your
f
ba - by and me.
most to my mind.
lace for Mam-ma.
pack be-fore dark.
f
f
sf

When the Little Children Sleep.

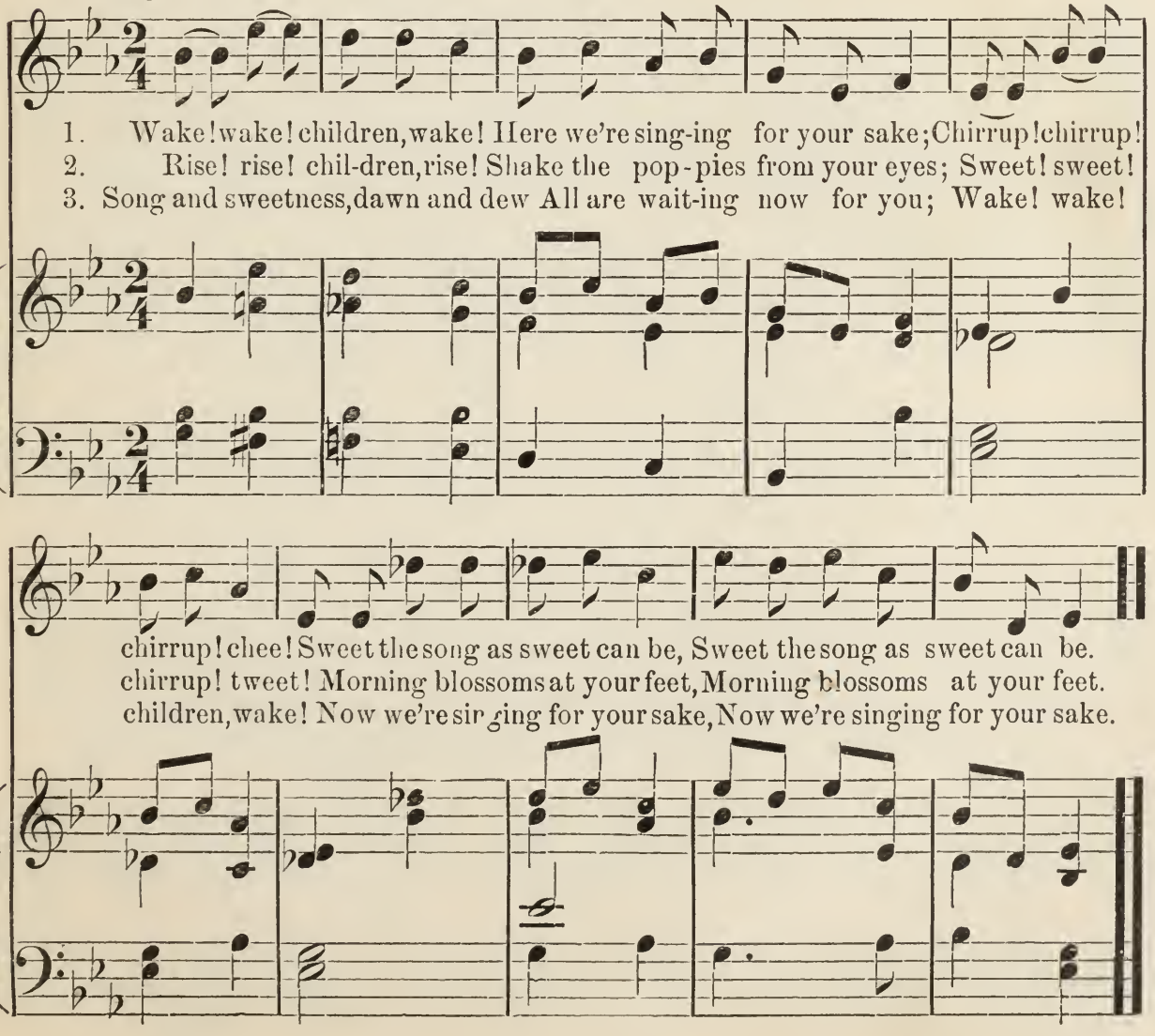
From the German. Reinecke.

rit.



Laura E. Richards. **What the Robin Sings.** Eleanor Smith.

By permission of Little, Brown & Co.

Allegretto.

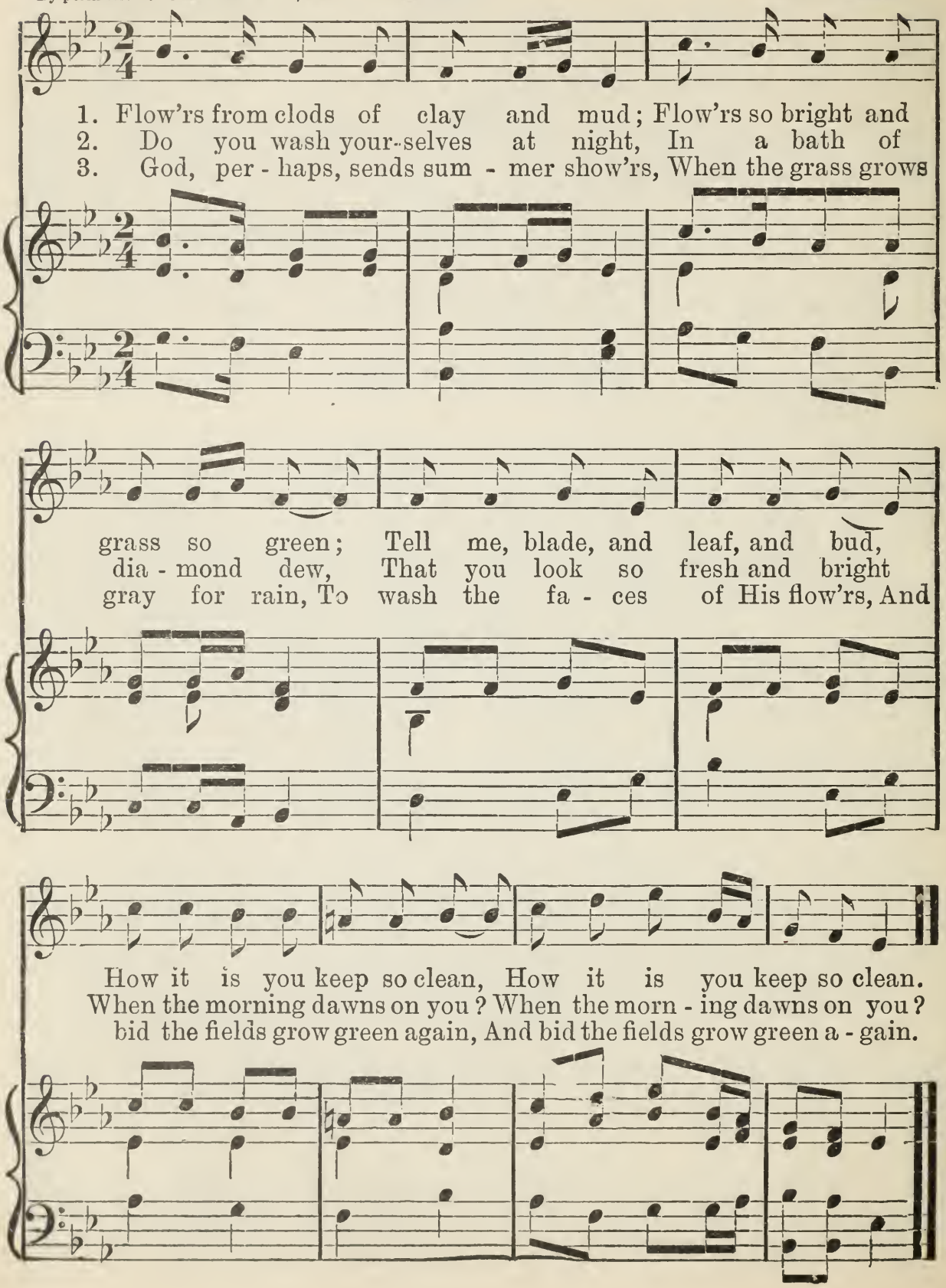

1. Wake! wake! children, wake! Here we're sing-ing for your sake; Chirrup! chirrup!
2. Rise! rise! chil-dren, rise! Shake the pop-pies from your eyes; Sweet! sweet!
3. Song and sweetness, dawn and dew All are wait-ing now for you; Wake! wake!
chirrup! chee! Sweet the song as sweet can be, Sweet the song as sweet can be.
chirrup! tweet! Morning blossoms at your feet, Morning blossoms at your feet.
children, wake! Now we're sing-ing for your sake, Now we're singing for your sake.

A Mystery.

Gabriel Setoun.

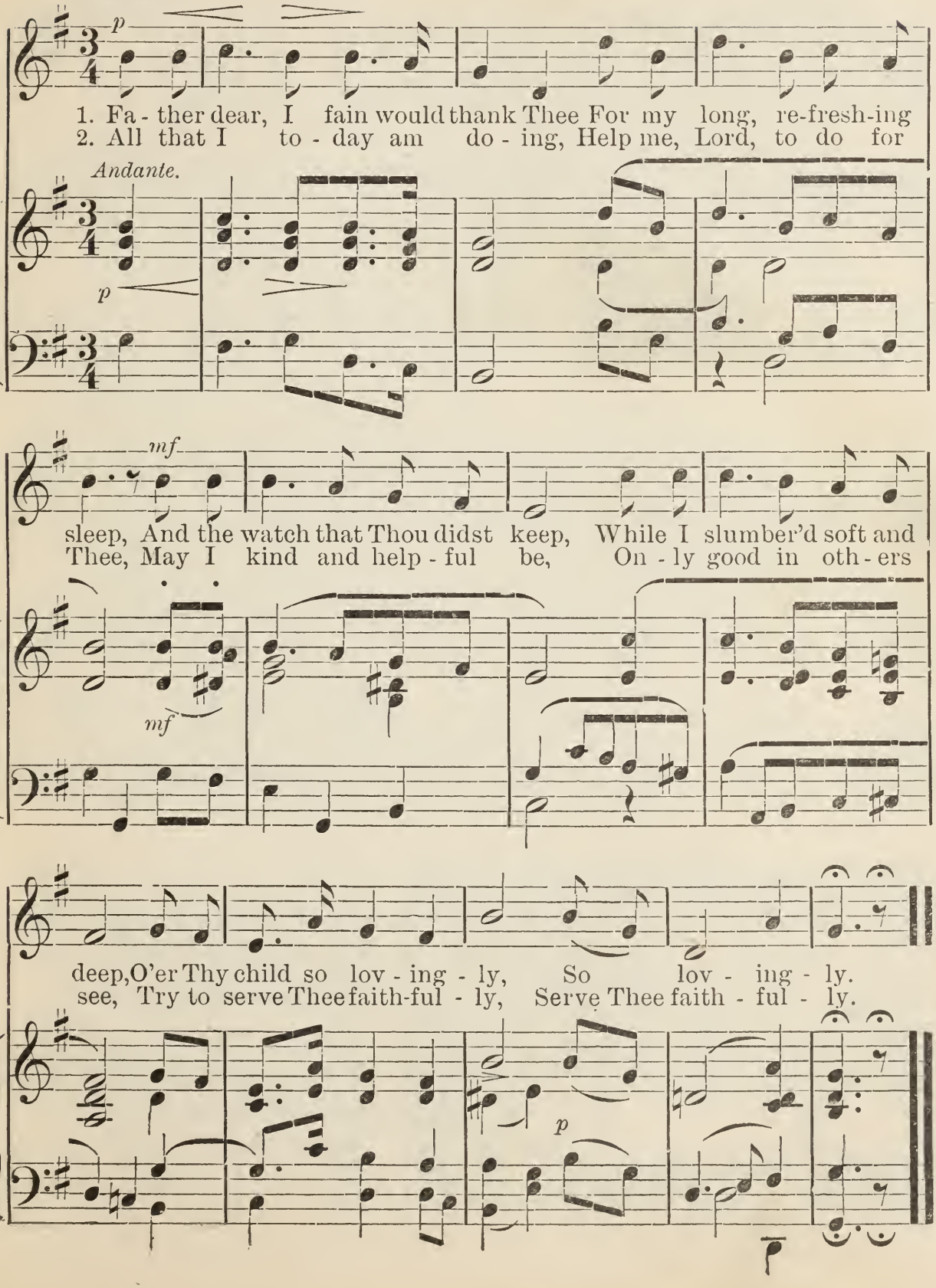
By permission of John Lane & Co., New York and London.

K. G. Hering.


1. Flow'rs from clods of clay and mud; Flow'rs so bright and
2. Do you wash your-selves at night, In a bath of
3. God, per - haps, sends sum - mer show'rs, When the grass grows
grass so green; Tell me, blade, and leaf, and bud,
dia - mond dew, That you look so fresh and bright
gray for rain, To wash the fa - ces of His flow'rs, And
How it is you keep so clean, How it is you keep so clean.
When the morning dawns on you? When the morn - ing dawns on you?
bid the fields grow green again, And bid the fields grow green a - gain.

Morning Prayer.

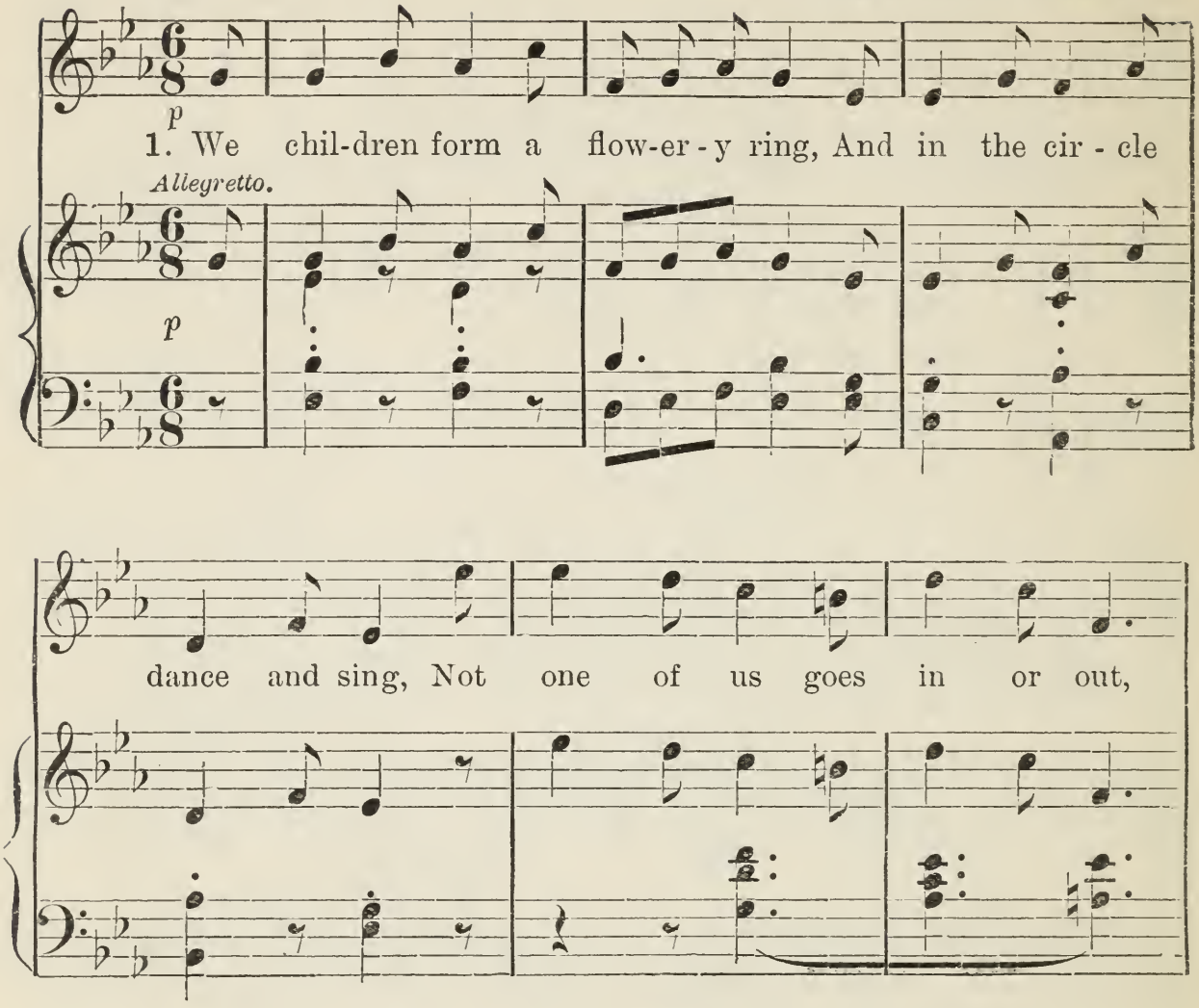
Translated from the German. Rheinberger.

Andante.

p
1. Fa - ther dear, I fain would thank Thee For my long, re-fresh-ing
2. All that I to - day am do - ing, Help me, Lord, to do for
Andante.
p
mf
sleep, And the watch that Thou didst keep, While I slumber'd soft and
Thee, May I kind and help - ful be, On - ly good in oth - ers
mf
deep, O'er Thy child so lov - ing - ly, So lov - ing - ly.
see, Try to serve Thee faith-ful - ly, Serve Thee faith - ful - ly.
p

The Ring.

By per. of The Thomas Charles Co.

Allegretto.

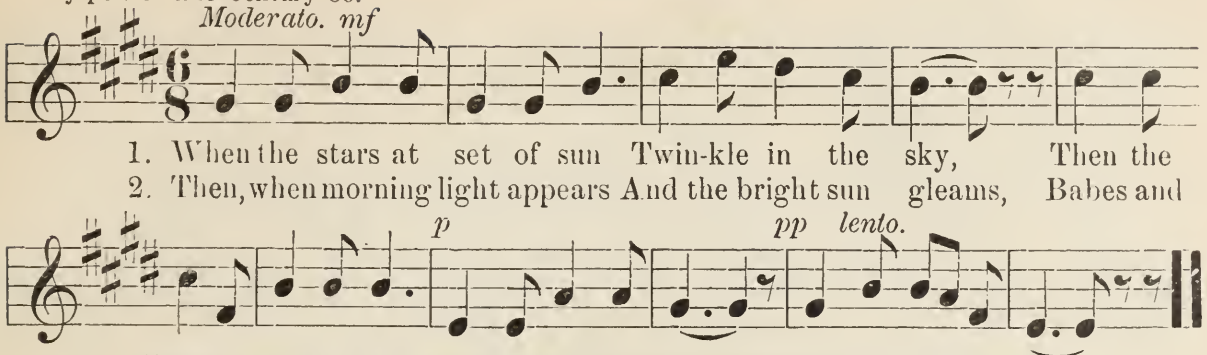
Arranged from J. W. Elliott.

p
1. We chil-dren form a flow-er-y ring, And in the cir-cle
Allegretto.
p
dance and sing, Not one of us goes in or out,
On-ly the blue-bell turns a-bout.

2. Only the salvia turns about.
3. Only the jonquil turns about.
4. Only the violet turns about.
5. Only the marigold turns about.
6. Only the clover-leaf turns about.
7. Not one of us goes in or out,
   But the whole circle turns about.

When the Stars.

From "St. Nicholas."
By per. of The Century Co.

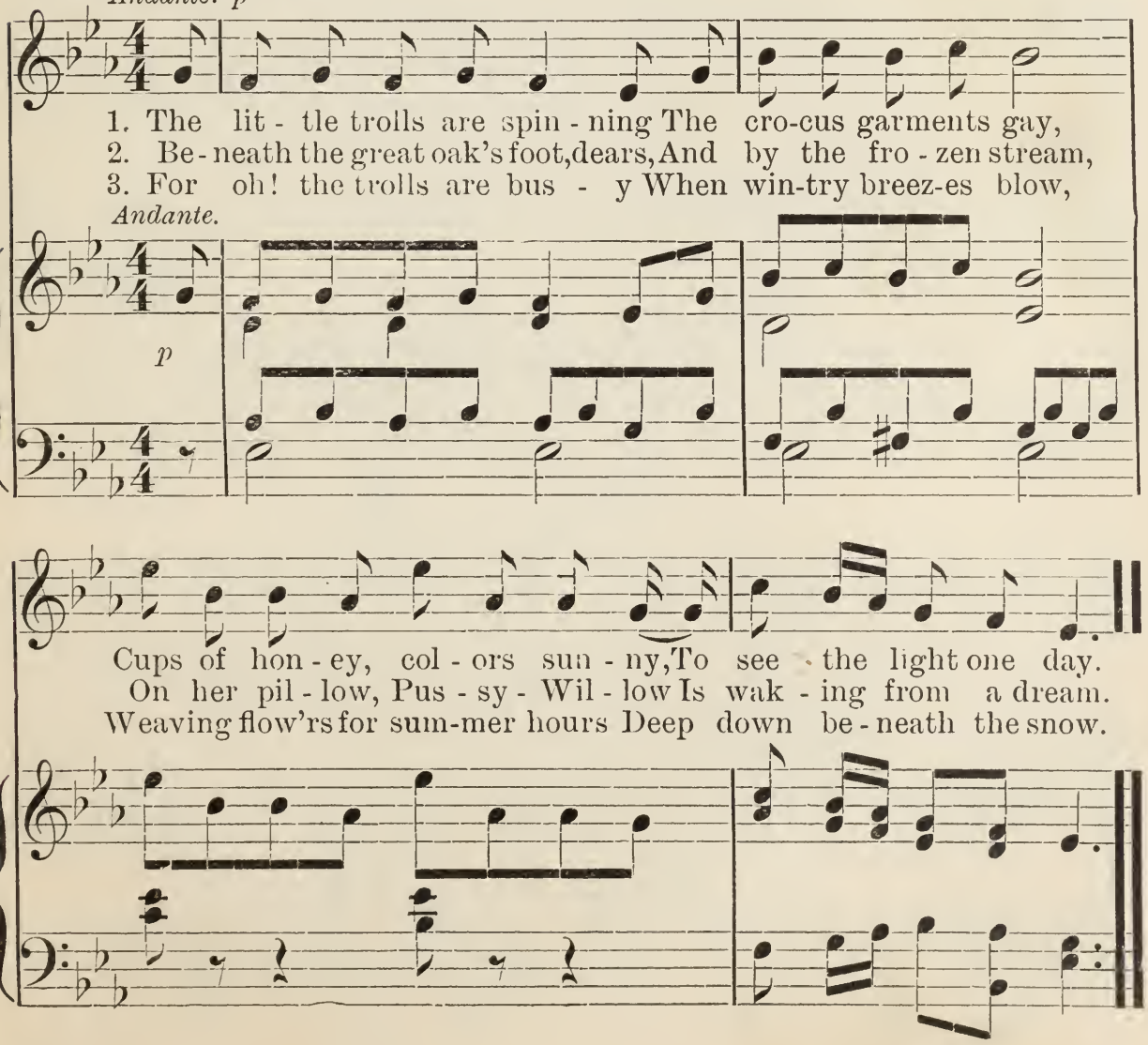
Dr. Garrett.


Moderato. mf
1. When the stars at set of sun Twin-kle in the sky, Then the
2. Then, when morning light appears And the bright sun gleams, Babes and
p
pp lento.
little babes at rest Dream that mother's by, Dream that mother's by.
birds and flowers, too, Wake from sweetest dreams, Wake from sweetest dreams.

The Little Trolls are Spinning.

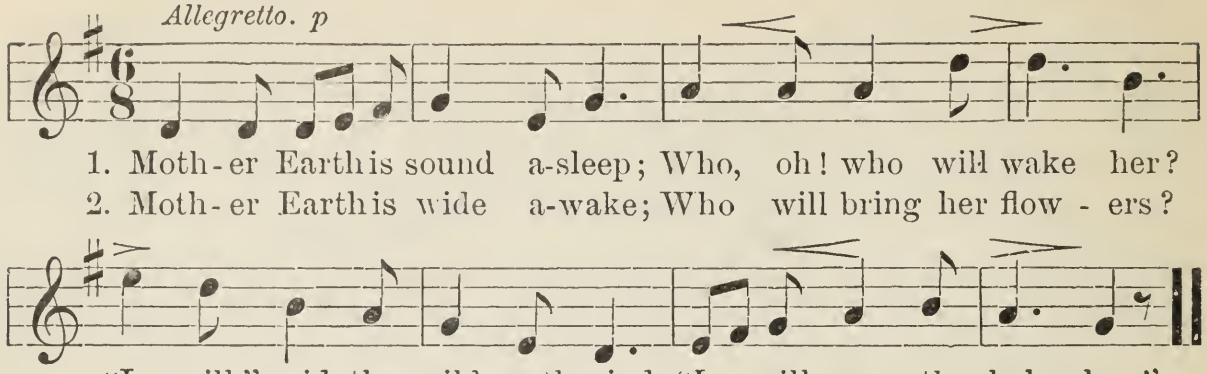
Margaret Sangster.
By permission of Harper & Brothers.

Eleanor Smith.


Andante. p
1. The lit - tle trolls are spin - ning The cro-cus garments gay,
2. Be - neath the great oak's foot, dears, And by the fro - zen stream,
3. For oh! the trolls are bus - y When win-try breez-es blow,
Andante.
p
Cups of hon - ey, col - ors sun - ny, To see the light one day.
On her pil - low, Pus - sy - Wil - low Is wak - ing from a dream.
Weaving flow'rs for sum-mer hours Deep down be - neath the snow.

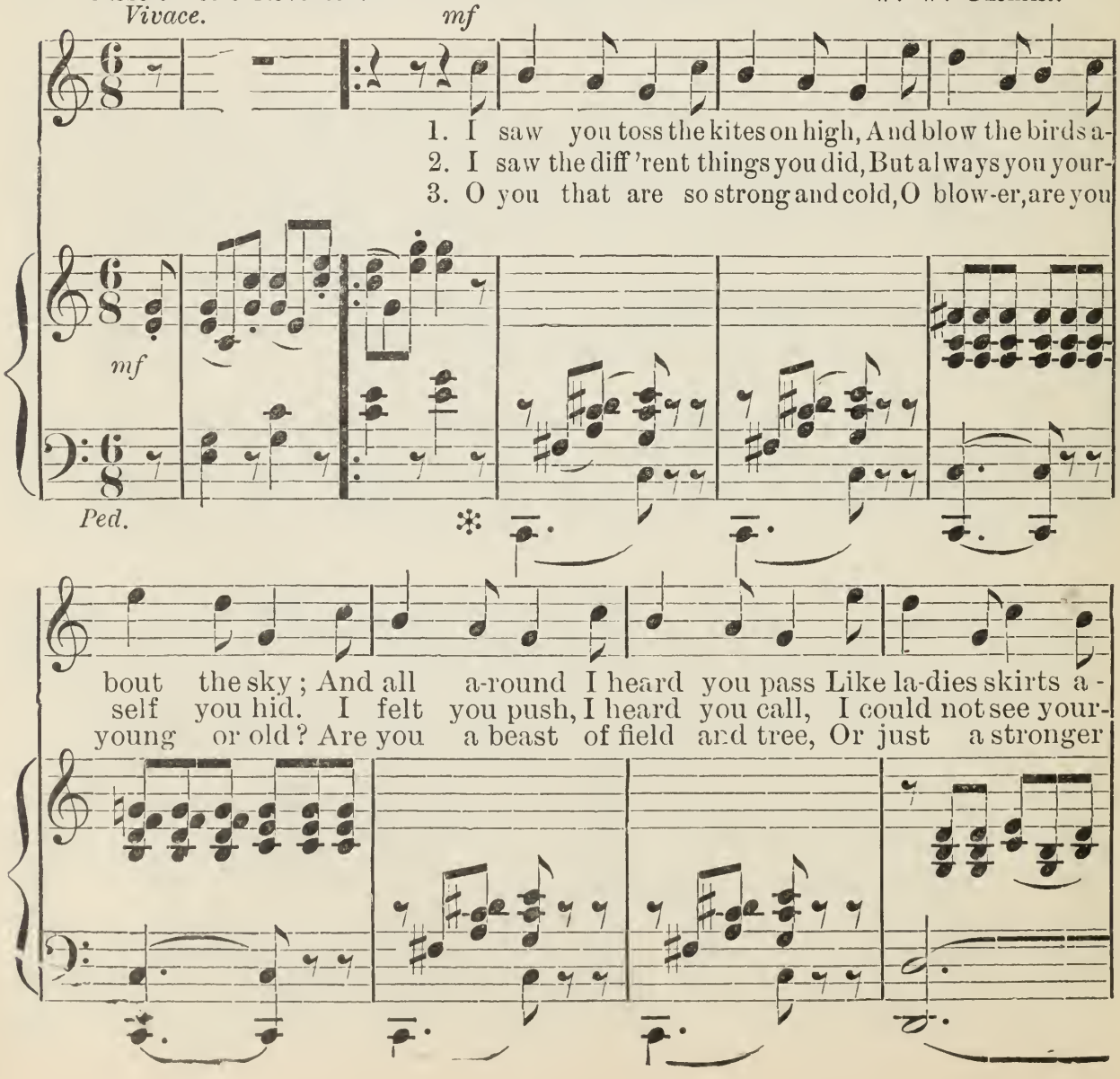
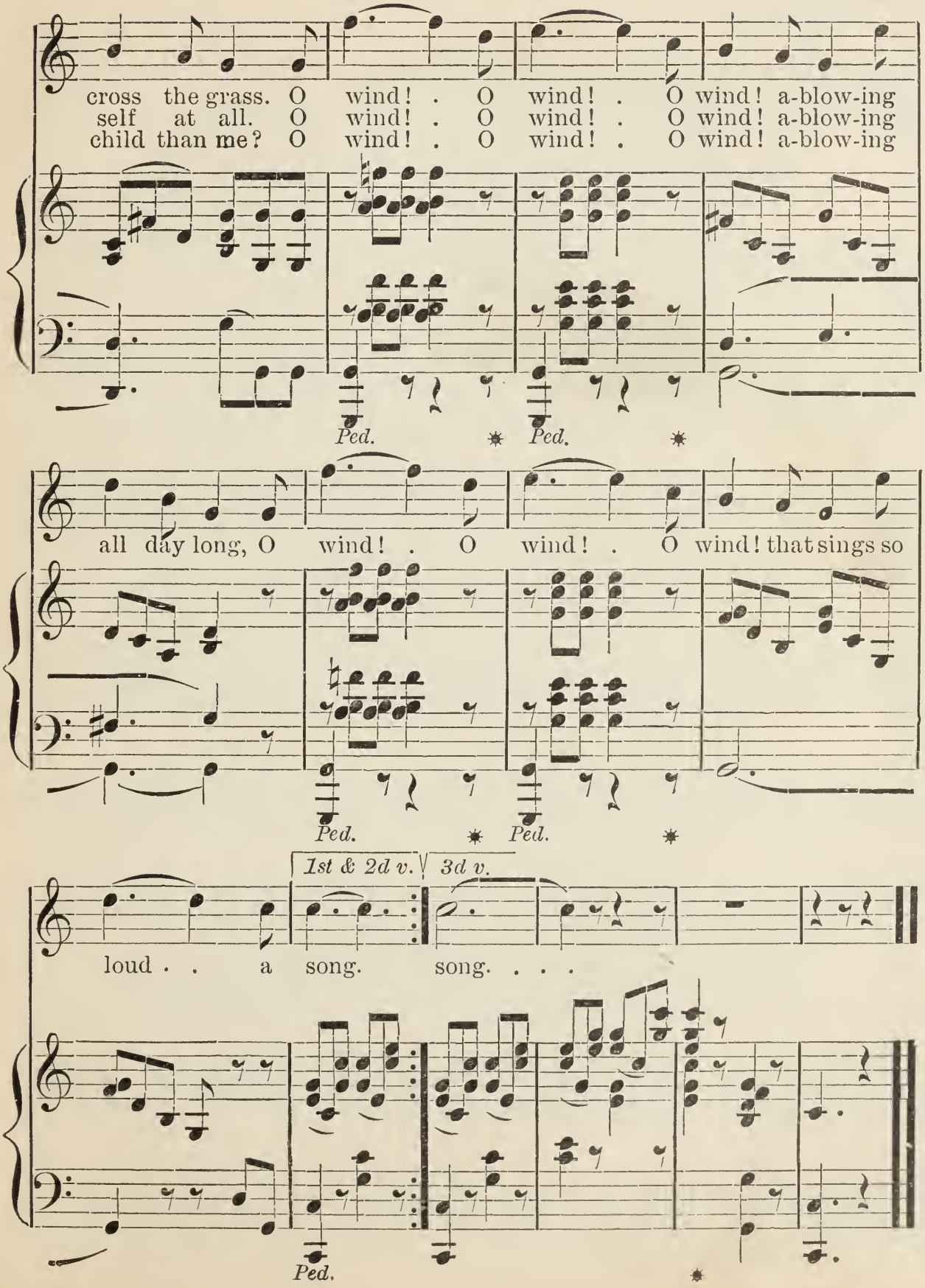
Asleep and Awake.

Rebecca B. Foresman. S. Reid Spencer.


Allegretto. p
1. Moth-er Earth is sound a-sleep; Who, oh! who will wake her?
2. Moth-er Earth is wide a-wake; Who will bring her flow - ers?
"I will," said the mild south wind, "I will gen - tly shake her."
"I will," said the beam-ing sun, "Help'd by A - pril show - ers."

The Wind.

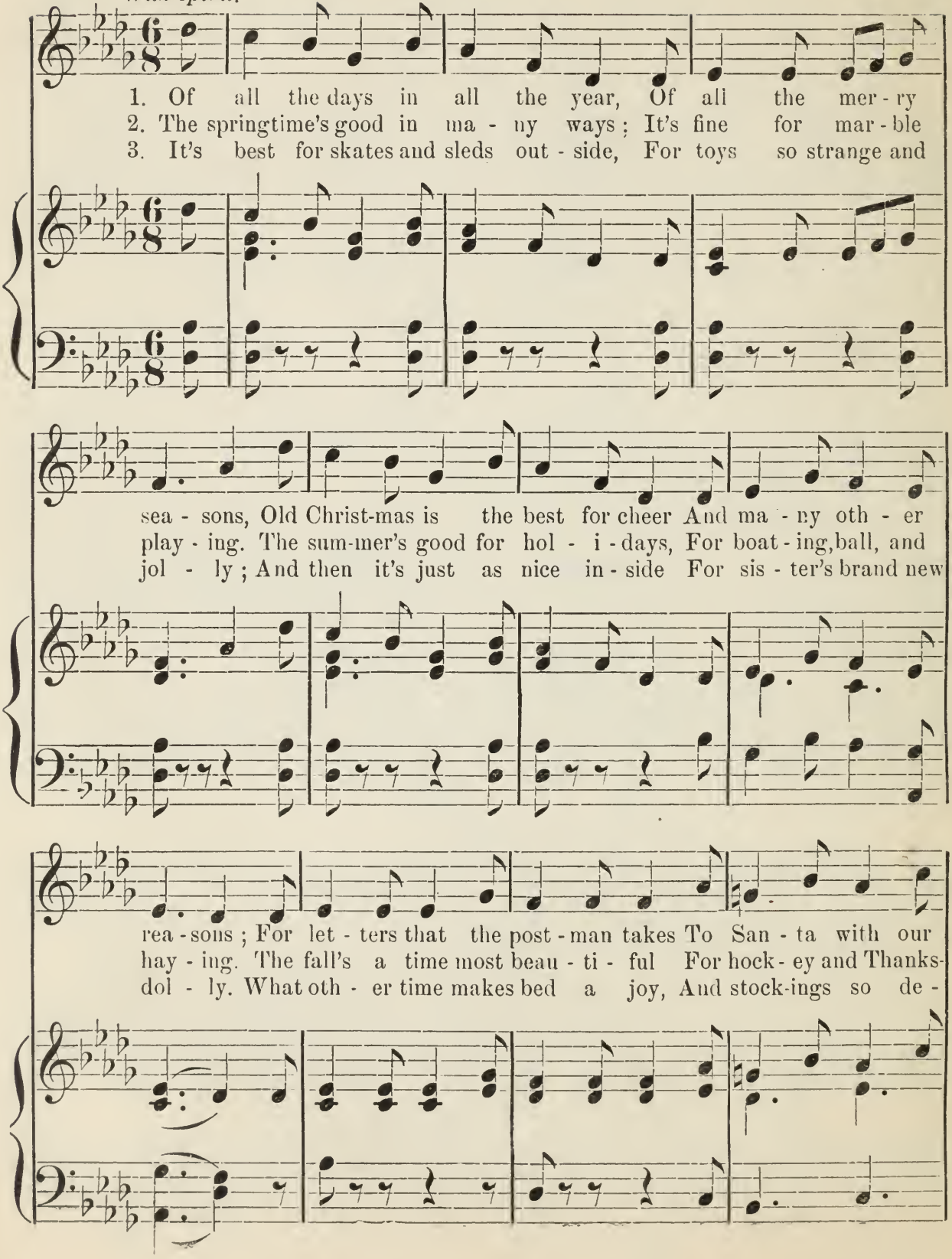
Robert Louis Stevenson. W. W. Gilchrist.

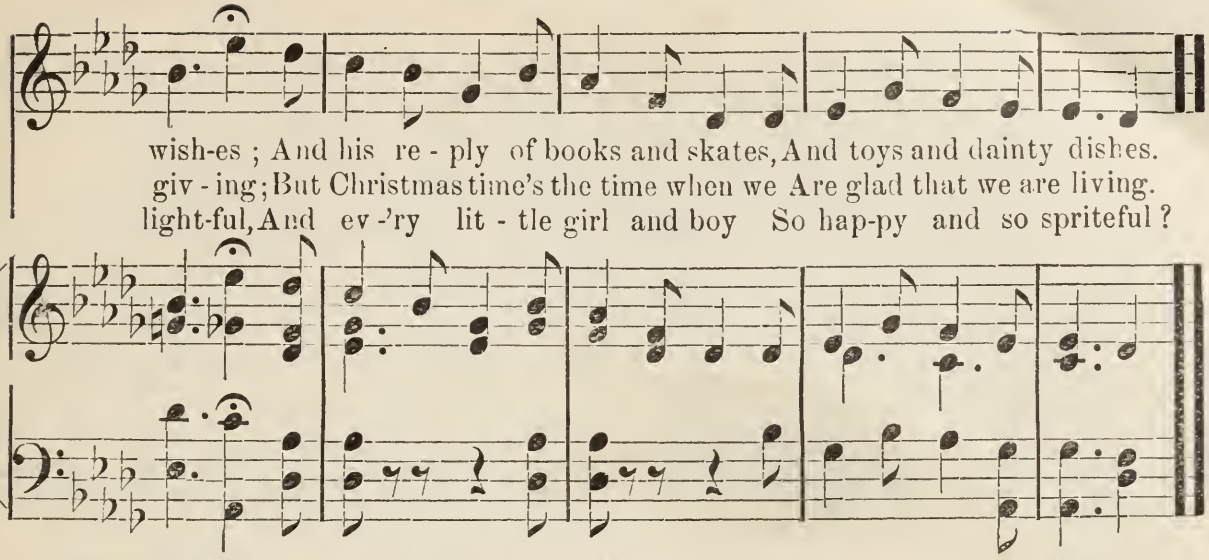

Vivace.
mf
1. I saw you toss the kites on high, And blow the birds a-
2. I saw the diff 'rent things you did, But always you your-
3. O you that are so strong and cold, O blow-er, are you
mf
Ped.
bout the sky; And all a-round I heard you pass Like la-dies skirts a-
self you hid. I felt you push, I heard you call, I could not see your-
young or old? Are you a beast of field and tree, Or just a stronger

cross the grass. O wind! . O wind! . O wind! a-blow-ing
self at all. O wind! . O wind! . O wind! a-blow-ing
child than me? O wind! . O wind! . O wind! a-blow-ing
Ped.
Ped.
all day long, O wind! . O wind! . O wind! that sings so
Ped.
Ped.
1st & 2d v.
3d v.
loud . . a song. song. . . .
Ped.

Christmas Time.

Walter Stanhope.
By permission.

John Martin.

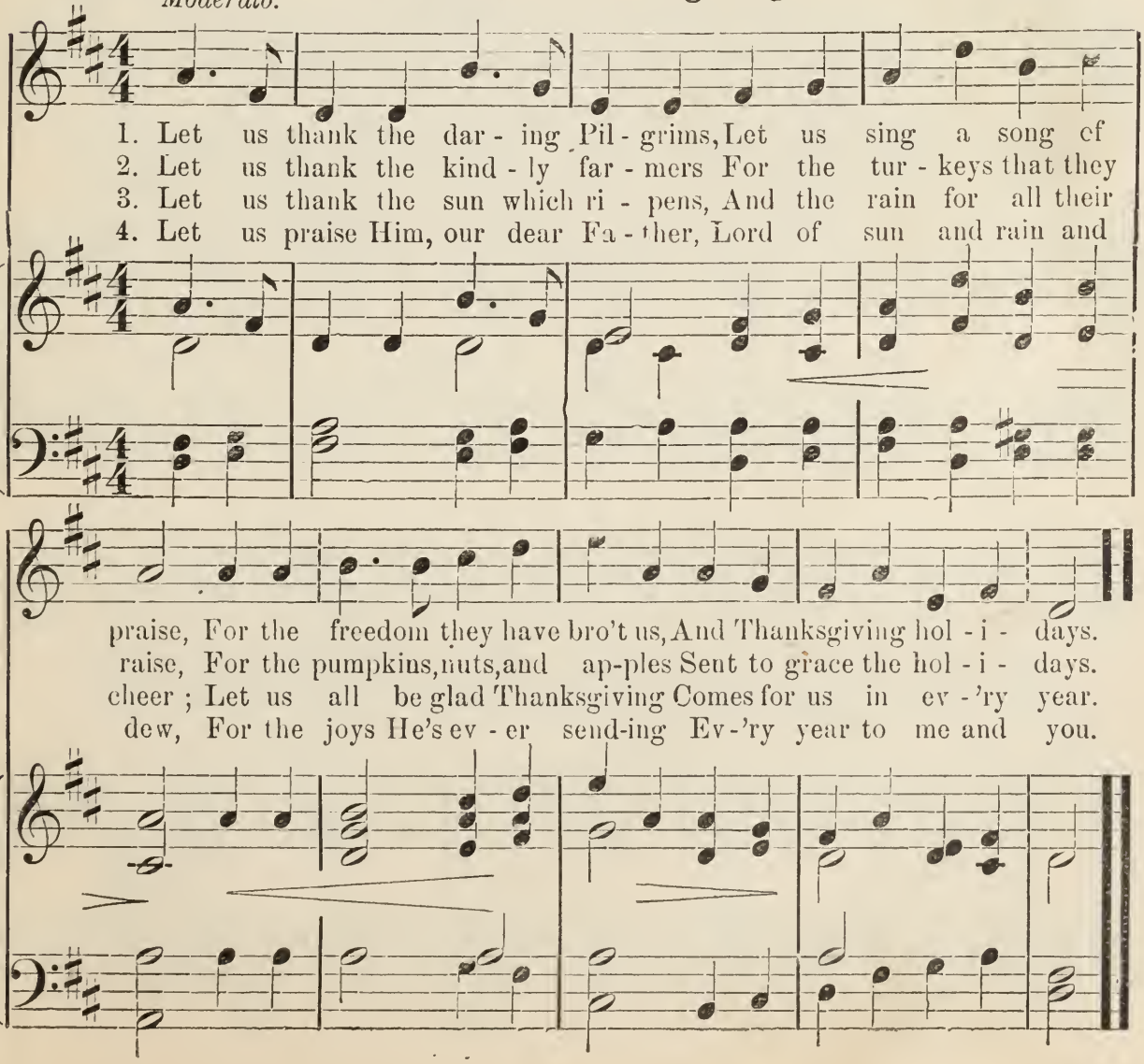
With spirit.

1. Of all the days in all the year, Of all the mer - ry
2. The springtime's good in ma - ny ways; It's fine for mar - ble
3. It's best for skates and sleds out - side, For toys so strange and
sea - sons, Old Christ-mas is the best for cheer And ma - ny oth - er
play - ing. The sum-mer's good for hol - i - days, For boat - ing, ball, and
jol - ly; And then it's just as nice in - side For sis - ter's brand new
rea - sons; For let - ters that the post - man takes To San - ta with our
hay - ing. The fall's a time most beau - ti - ful For hock - ey and Thanks-
dol - ly. What oth - er time makes bed a joy, And stock-ings so de -


wish-es ; And his re - ply of books and skates, And toys and dainty dishes.
giv - ing; But Christmas time's the time when we Are glad that we are living.
light-ful, And ev -'ry lit - tle girl and boy So hap-py and so spriteful?

Frederick Manley.

A Child's Thanksgiving.

John Martin.

Moderato.

1. Let us thank the dar - ing Pil - grims, Let us sing a song of
2. Let us thank the kind - ly far - mers For the tur - keys that they
3. Let us thank the sun which ri - pens, And the rain for all their
4. Let us praise Him, our dear Fa - ther, Lord of sun and rain and
praise, For the freedom they have bro't us, And Thanksgiving hol - i - days.
raise, For the pumpkins, nuts, and ap-ples Sent to grace the hol - i - days.
cheer ; Let us all be glad Thanksgiving Comes for us in ev -'ry year.
dew, For the joys He's ev - er send-ing Ev -'ry year to me and you.

The Christmas Tree.

R. Spence Watson. Myles Birket Foster.

Grazioso.

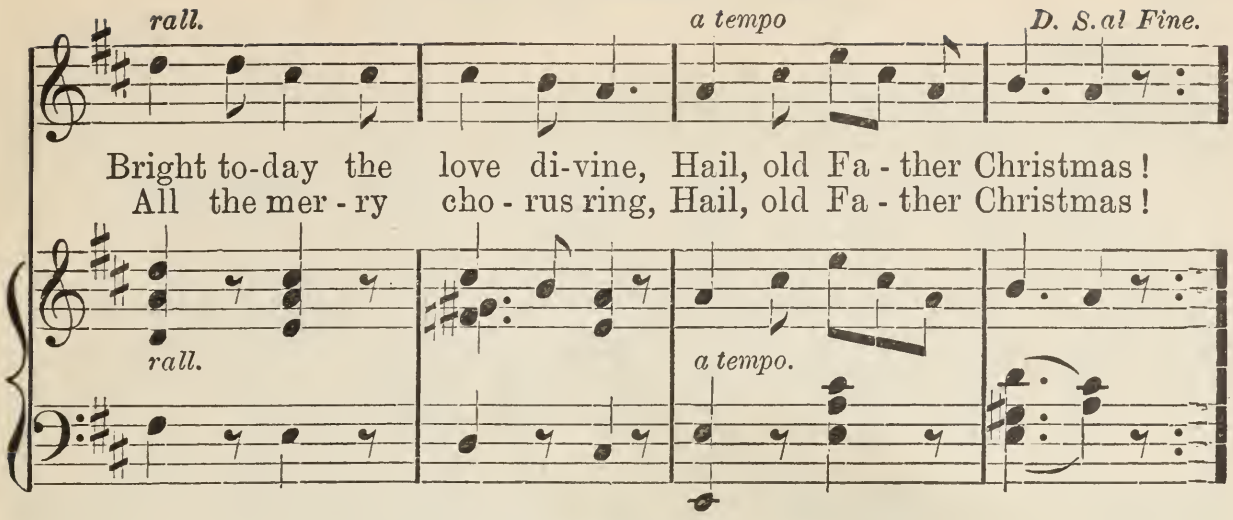
1. This tree was grown on Christmas Day, Hail old Fa-ther Christmas
2. Bright and light our Christmas Tree, Hail old Fa-ther Christmas!

rall. *a tempo.* *Fine.*

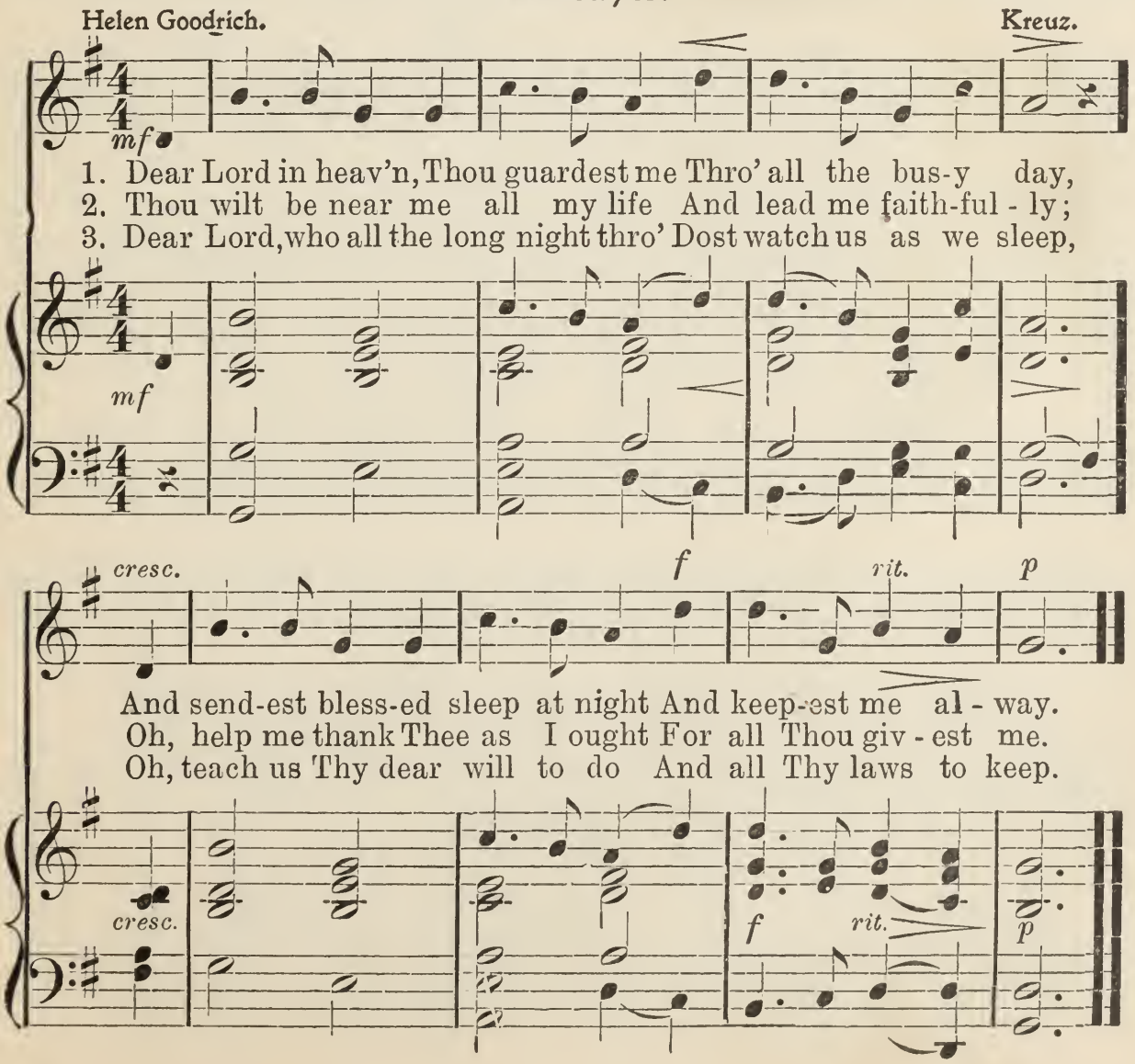
Old and young to - geth - er say, Hail old Fa - ther Christmas!
Bright and light our hearts must be, Hail old Fa - ther Christmas!

rall. *a tempo.* *Fine*

Bright the co-lored ta- pers shine, Hail old Fa - ther Christmas!
Dance, then, children, dance and sing, Hail old Fa - ther Christmas!

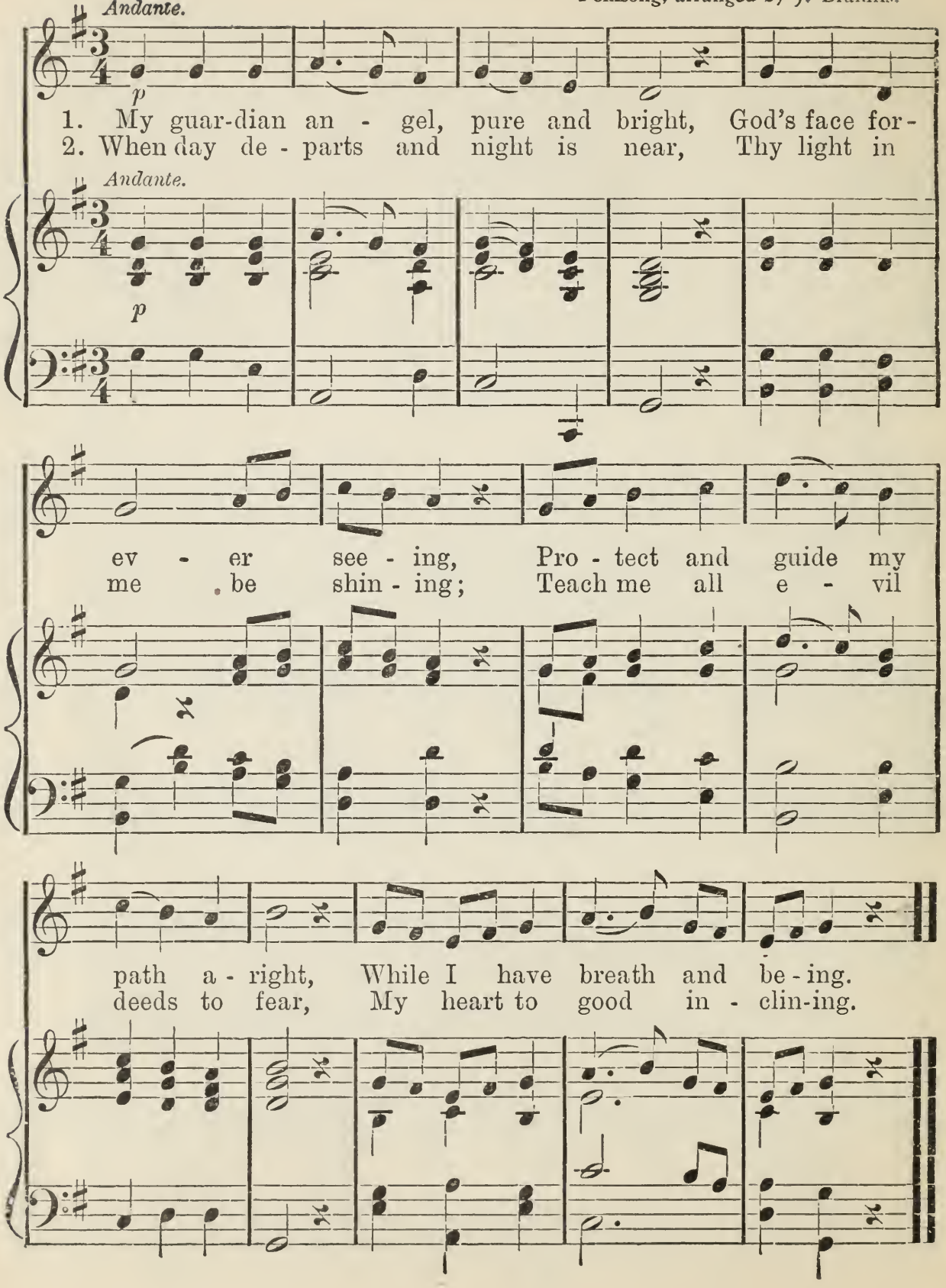
Ped. ✻

rall.
a tempo
D. S. al Fine.
Bright to-day the love di-vine, Hail, old Fa - ther Christmas!
All the mer - ry cho - rus ring, Hail, old Fa - ther Christmas!
rall.
a tempo.

A Prayer.


Helen Goodrich.
Kreuz.
mf
1. Dear Lord in heav'n, Thou guardest me Thro' all the bus-y day,
2. Thou wilt be near me all my life And lead me faith-ful - ly;
3. Dear Lord, who all the long night thro' Dost watch us as we sleep,
mf
cresc.
f
rit.
p
And send-est bless-ed sleep at night And keep-est me al - way.
Oh, help me thank Thee as I ought For all Thou giv - est me.
Oh, teach us Thy dear will to do And all Thy laws to keep.
cresc.
f
rit.
p

The Guardian Angel.

Folksong, arranged by J. Brahms.


Andante.
p
1. My guar-dian an - gel, pure and bright, God's face for-
2. When day de - parts and night is near, Thy light in
Andante.
p
ev - er see - ing, Pro - tect and guide my
me be shin - ing; Teach me all e - vil
path a - right, While I have breath and be - ing.
deeds to fear, My heart to good in - clin-ing.

Smith. Carey.

mf Moderato.

1. My coun-try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Moderato.

mf

f

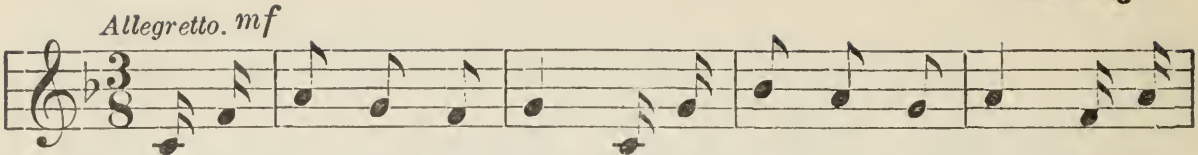
Of thee I sing. Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet freedom's song; Let mor - tal tongues a - wake, Let all that
To Thee we sing. Long may our land be bright With freedom's

f

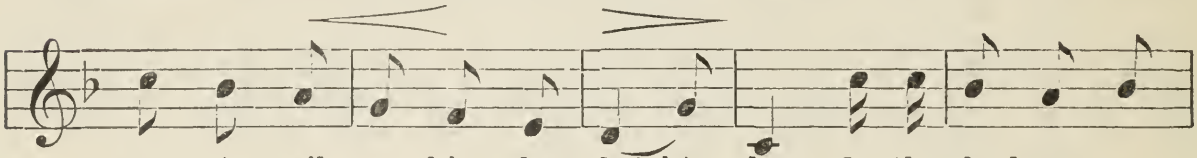
pilgrim's pride; From ev - 'ry mountain side Let free-dom ring.
tem - pl'd hills; My heart with rap-ture thrills Like that a - bove.
breathe partake, Let rocks their si-lence break, The sound pro-long.
ho - ly light, Pro - tect us by Thy might, Great God, our King.

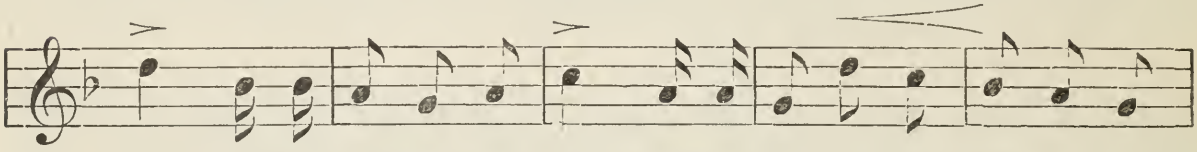
Dancing Song.

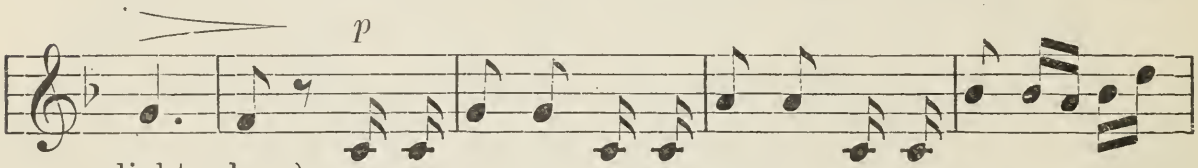
Folk Song.



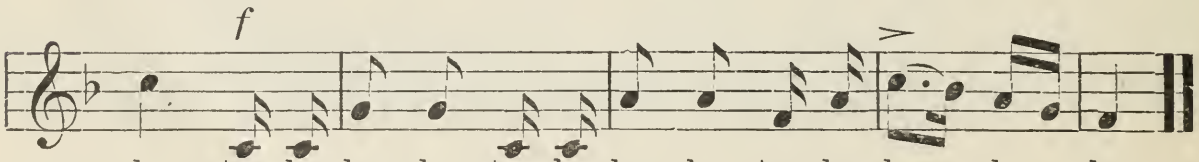
1. In the meadow's bright green Starry flow-ers are seen, And the
2. Hear! The gay birdlings' band, As we fly hand in hand, To our



warm A-pril sun-shine glows bright-ly. On the shad-ow-y
dance lends har-mo-ni-ous meas-ure; And the breeze, as it

lea 'Neath the blossoming tree Let us skip it and trip it so
goes, On our reddened cheeks blows, And the grasshoppers join in our



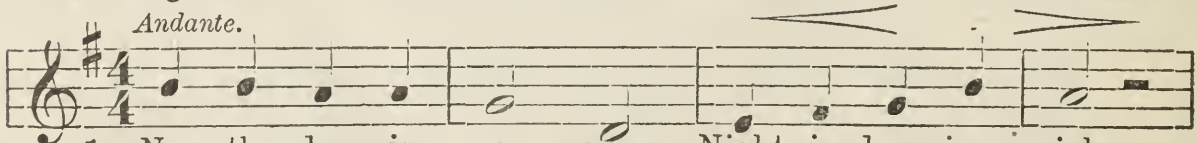
light-ly. } Tra la la la tra la la la tra la la la la
pleas-ure. }



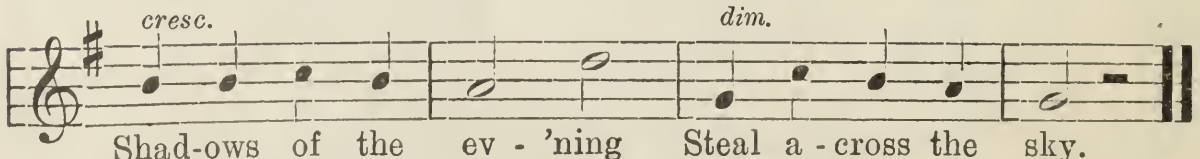
la tra la la la tra la la la tra la la la la!

Now the Day is Over.

S. Baring-Gould. C. H. Rinck.



1. Now the day is o-ver, Night is draw-ing nigh,
2. Now the darkness gath-ers, Stars be-gin to peep;
3. When the morn-ing wak-ens Then may I a-rise



Shad-ows of the ev-'ning Steal a-cross the sky.
Birds, and beasts, and flow-ers Soon will be a-sleep.
Pure, and fresh, and sin-less In Thy ho-ly eyes.

A PRIMER OF VOCAL MUSIC.

PART IV.

STUDIES IN TIME AND TUNE. A DRILL SUPPLEMENT.

INTRODUCTION.

Studies in Time and Tune form a Practice Supplement to Part II of this reader, and are intended to afford material for still more exact and educative drill.

Whatever the problem of the exercise to be taken up, it is understood that the child is not to approach it from his own initiative, but only after similar technical elements have been experienced in a song. Thus the studies in rhythms of two-four measure should be preceded by a song in like measure; the studies in scale progressions or chord intervals by a song in which such scale progressions or chord intervals occur. In short, all the practice, while becoming more and more exact, is nevertheless never to cut adrift from the purely musical enjoyment of songs. Moreover, the drill in notation will be greatly advanced and made vastly more thorough if the melodies, after having been sung from the notes, and having served their purpose in sight reading, are learned by heart, sung musically, and then written down again in the original staff positions, or in others as required by the teacher. This is not the same thing as requiring "transposition" at this stage; the child merely takes his scale upon any position of the staff designated by the teacher. The object is to educate the eye to measure staff intervals and to associate staff forms with musical progressions which have been made by practice entirely clear and distinct in the mind of the pupil.

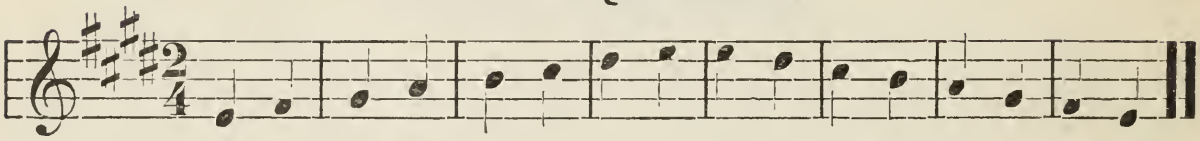
An illustration of two-four time.

| Tick, tock, | tick, tock, | tick, tock, | tick, tock, |

Each *tick, tock* is a measure.
Each measure should be counted as follows:

| One, two, | one, two, | one, two, | one, two. |

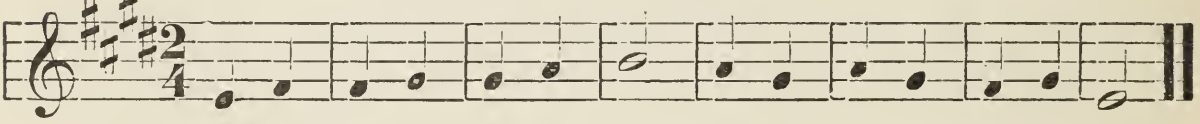
The Scale in Quarter Notes.



Studies.

Introducing the two-pulse tone.

I.



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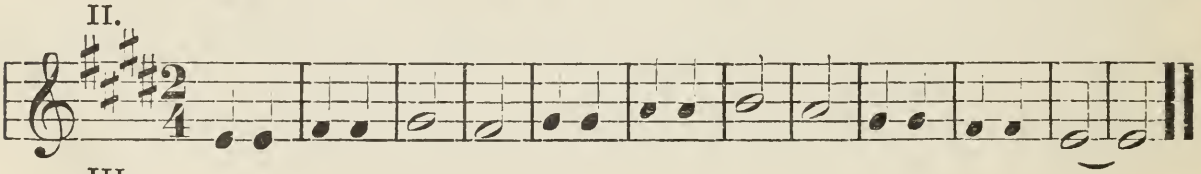

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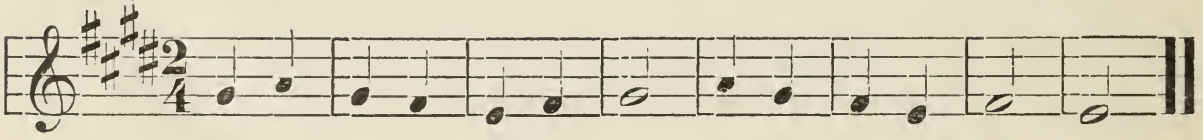

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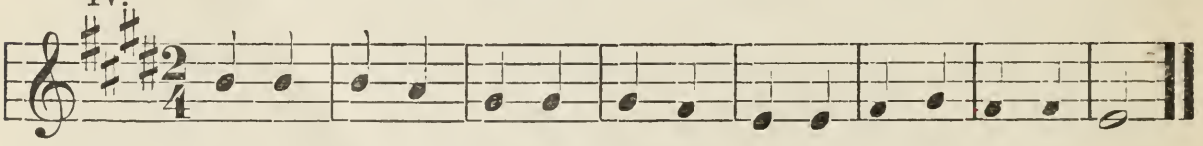
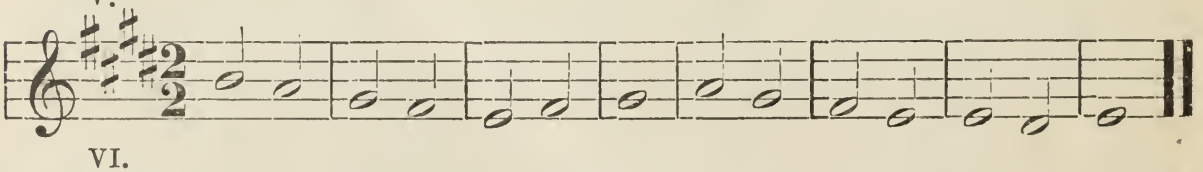


Two-two Time.

V.



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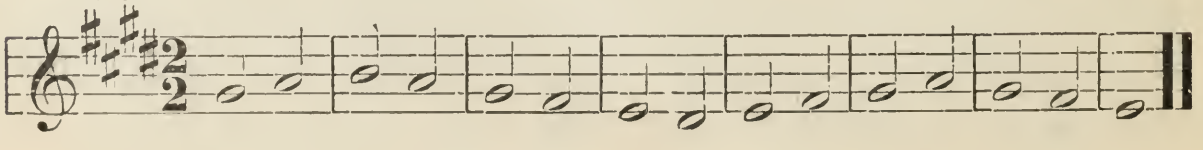


Three-four time.

The Triple Movement.

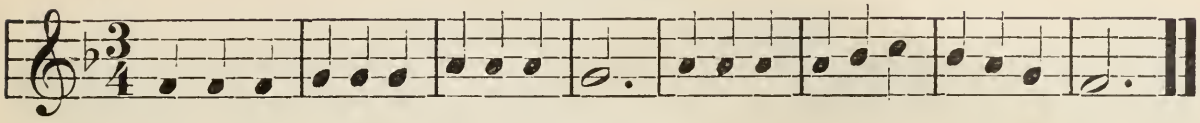
| One, two, three, | one, two, three, | one, two, three, | one, two, three. |

Each one, two, three, is a measure.

Studies.

Introducing the three-pulse tone.

I.



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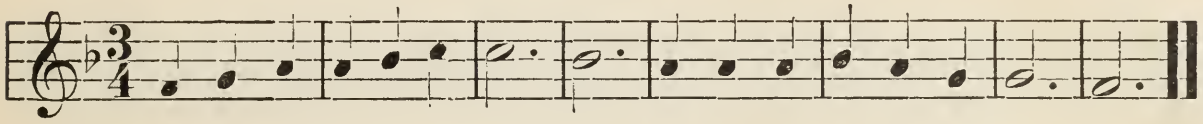

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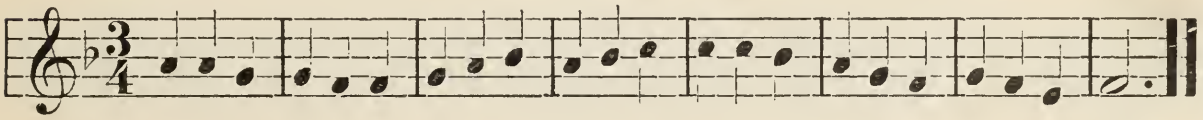
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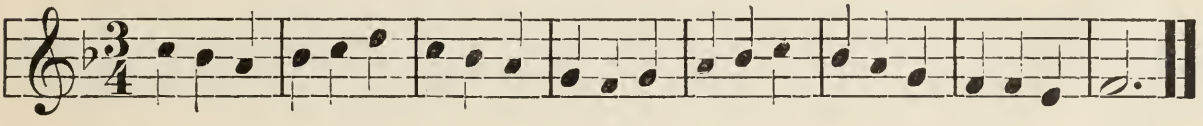

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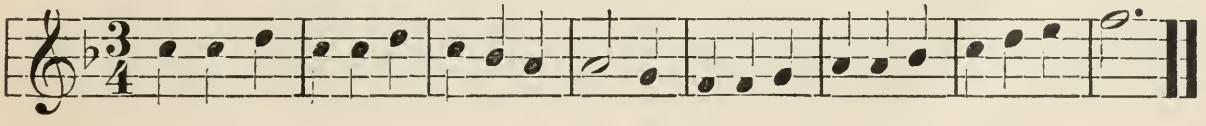

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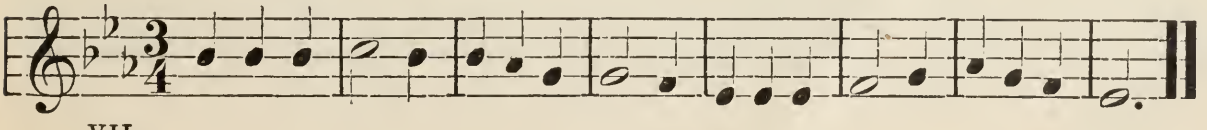

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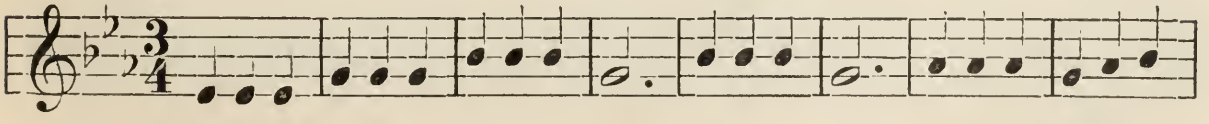
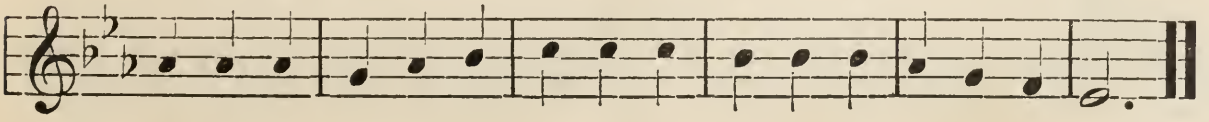




An illustration of four-four time.

The Locomotive Just Starting.

| puff, puff, puff, puff, | puff, puff, puff, puff, |

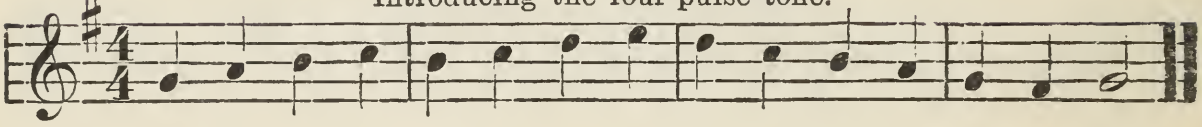
Each four puffs make a measure.
Each measure should be counted as follows:

| 1, 2, 3, 4, | 1, 2, 3, 4, | etc.

Studies.

Introducing the four-pulse tone.

I.



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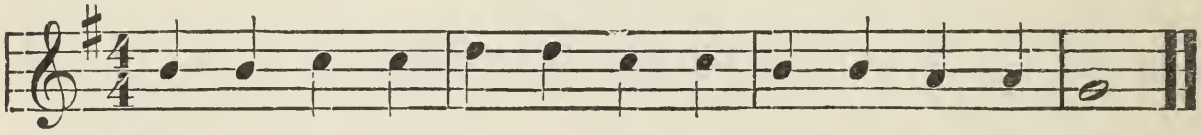

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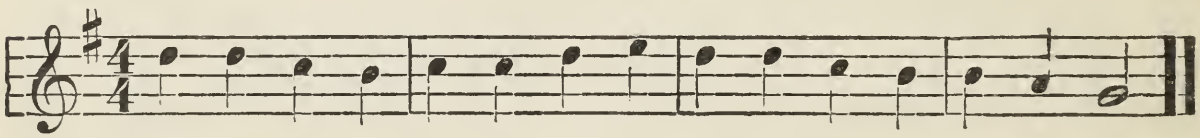
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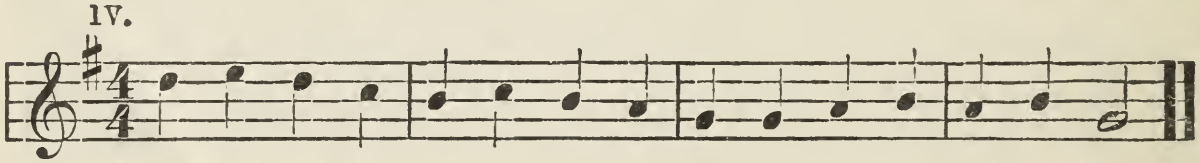

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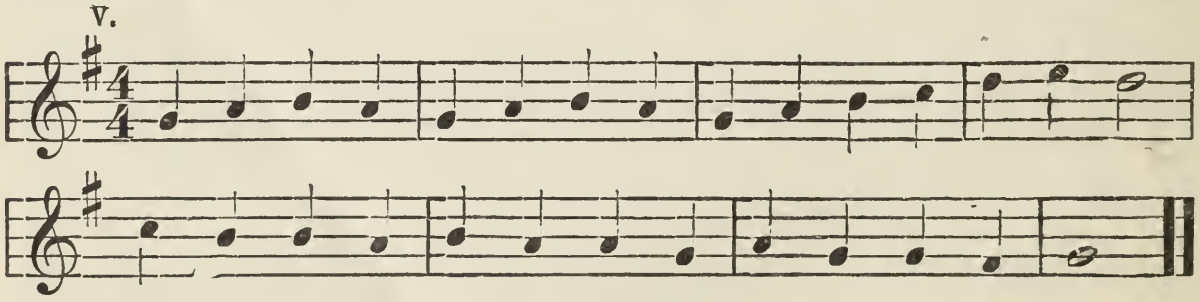

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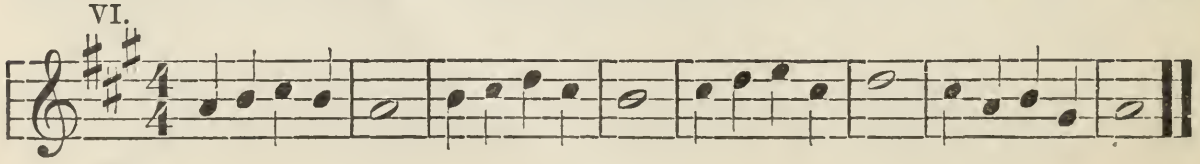

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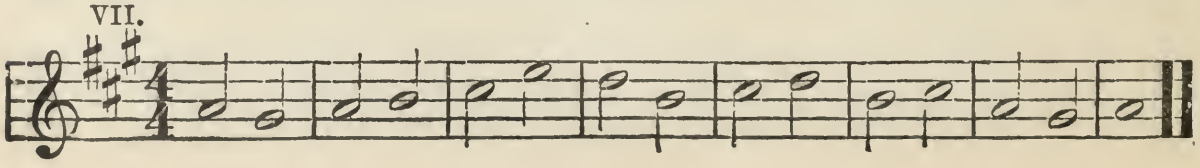
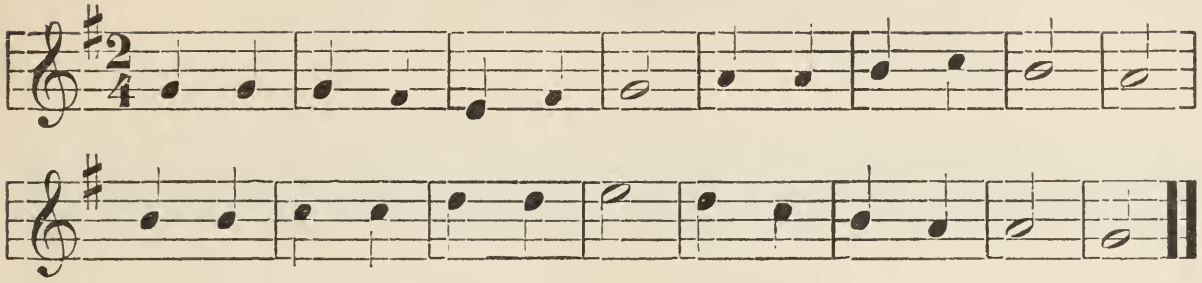


In different rhythms.

I.

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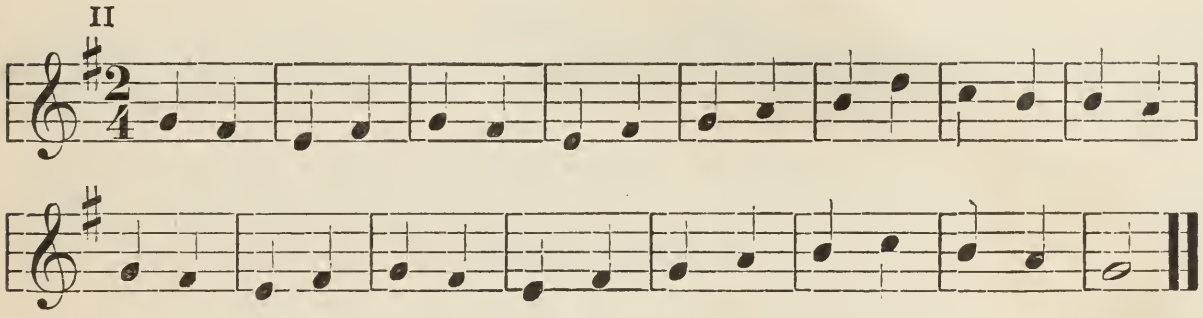
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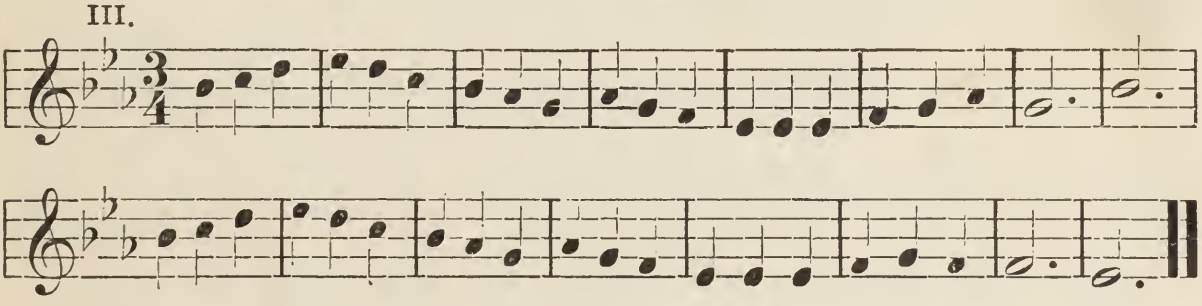

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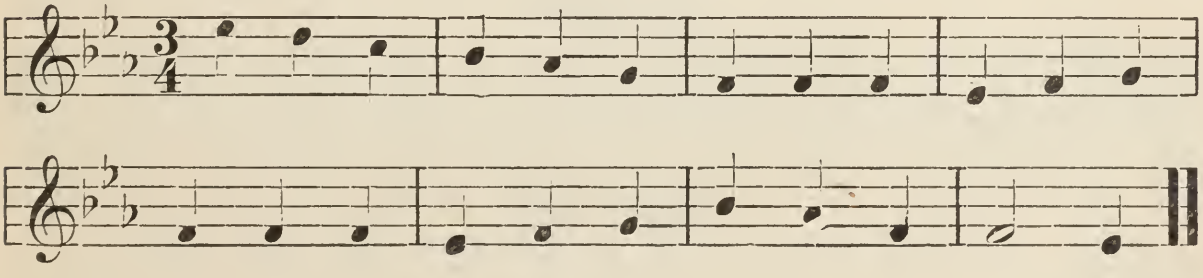

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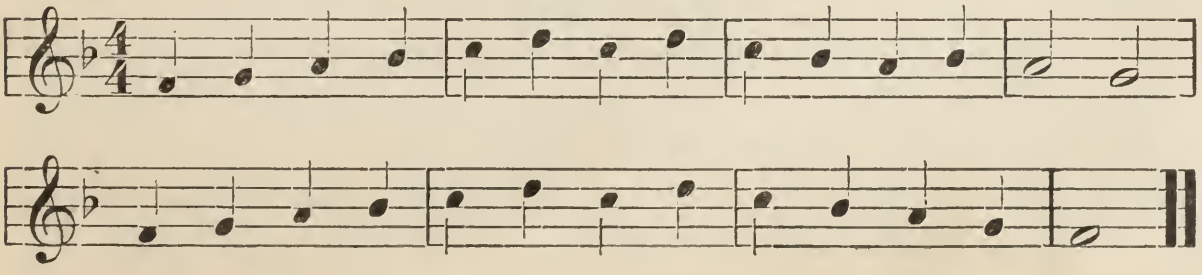
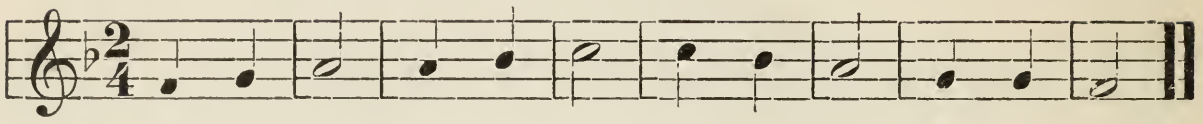


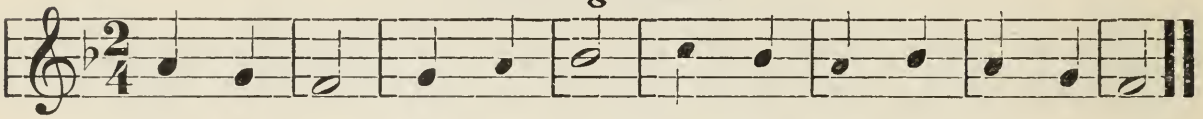
The relative length of tones.

la-la | la-la | la-la | la‿a | la-la | la-la | la-la | la‿a

The one-pulse tone contrasted with the two pulse tone.

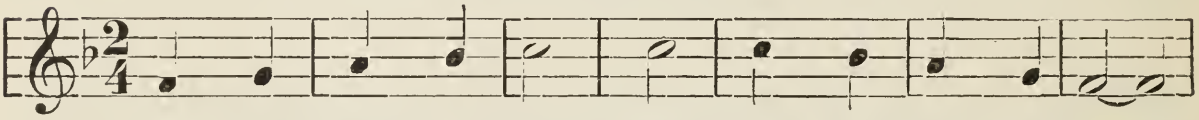


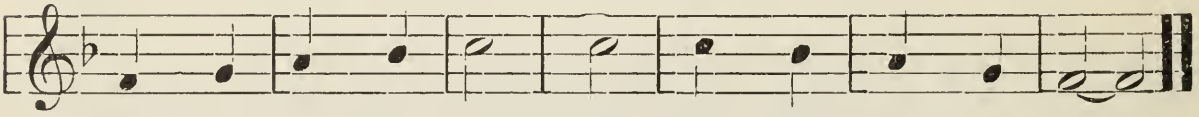
Coming Rain.



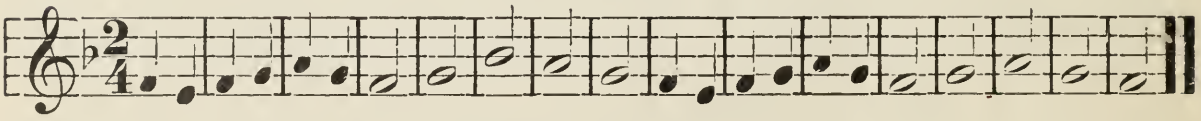
Sun's a - way, Skies are grey, Rain will sure - ly come to - day.

Playing Horse.

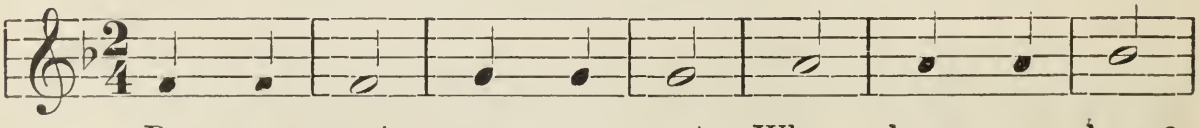


Up the hill we're run - ning, Now we scam - per down;

We're the fast - est po - nies In this whole big town.

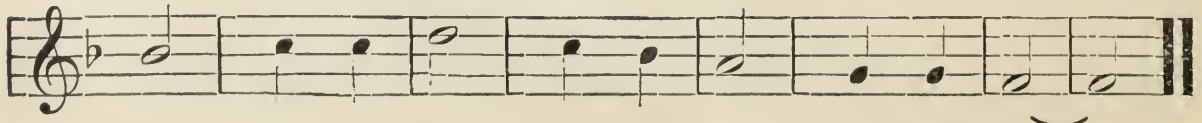
A Study.



Pussy Cat.



Pus - sy cat, pus - sy cat, Where have you been?



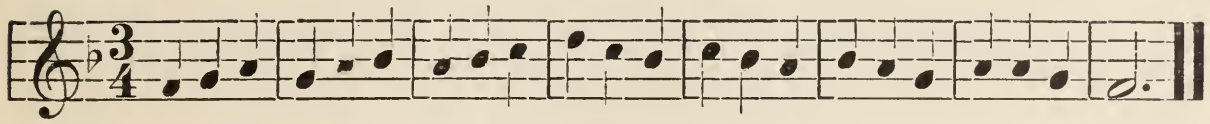
I've been to Lon - don to vis - it the Queen.

The relative length of tones.

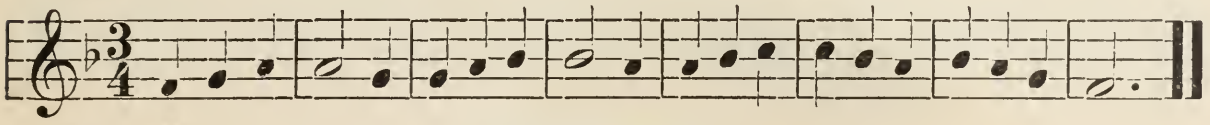
la-la-la | la-la-la | la-la-la | la-a-a

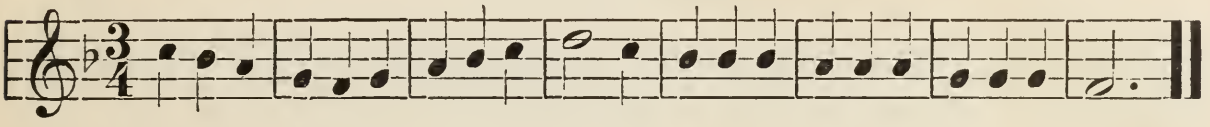
The one-pulse tone, the two-pulse tone, and the three-pulse tone.

I.

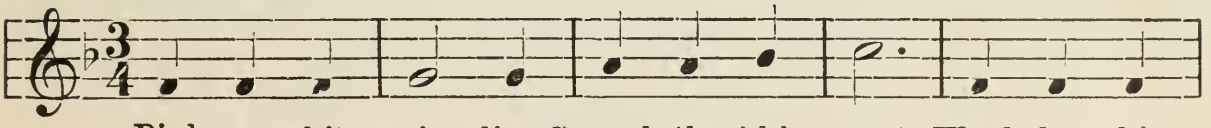


II.

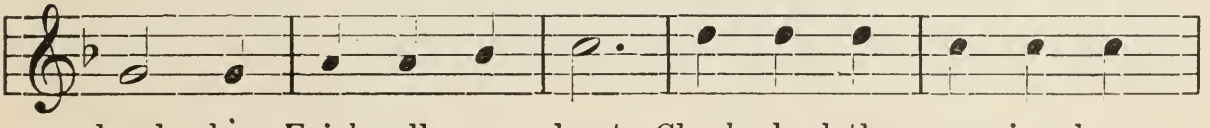


III.

In the Barnyard.

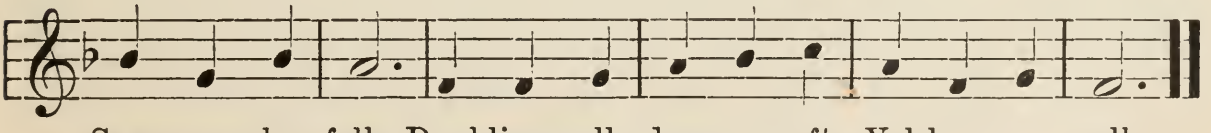
Christina Rossetti.



Pink-y white pig-ling Squeals thro' his snout; Wool-ly white

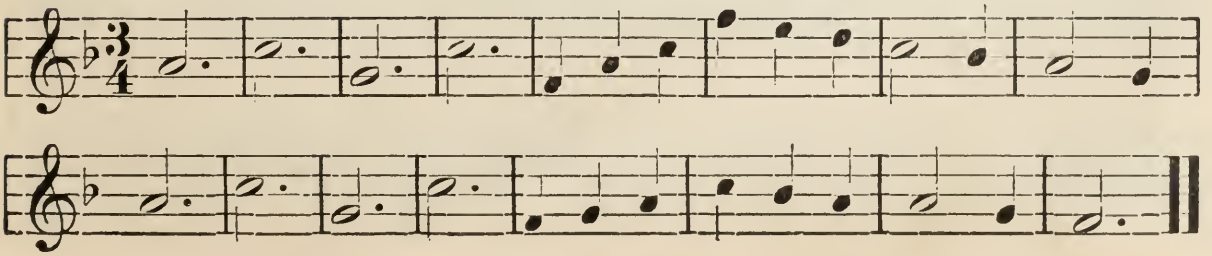


lamb-kin Frisks all a-bout; Cluck, cluck the nurs-ing hen



Summons her folk; Ducklings all down-y soft, Yel-low as yolk.

A Little Dance.

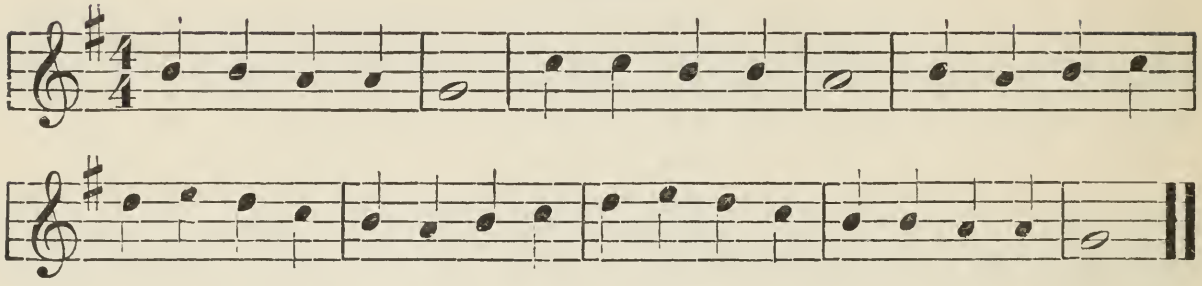


The relative length of tones.

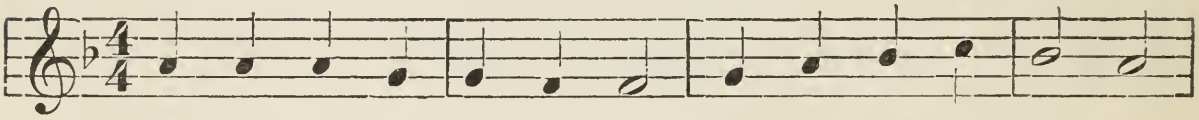
la-la-la-la | la- a- a- a | la-la-la-la | la-a-a-a

The one-pulse tone contrasted with the four-pulse tone.

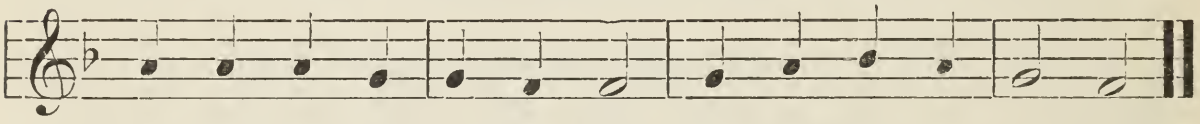
Lullaby.



Autumn Days.

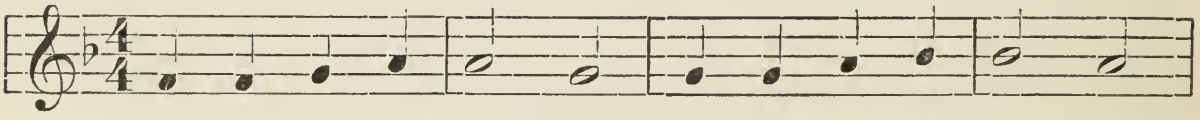


Leaves are fall - ing brown and sere, Days are short - er grow - ing;

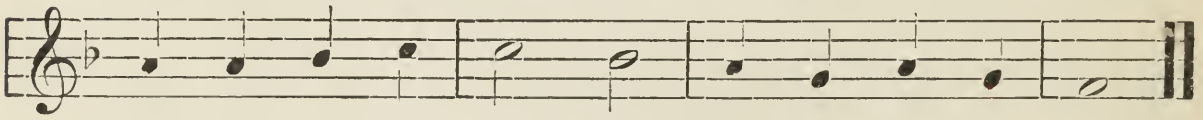


Soon the win - ter will be here, Loud his trumpet blow - ing.

Evening Prayer.

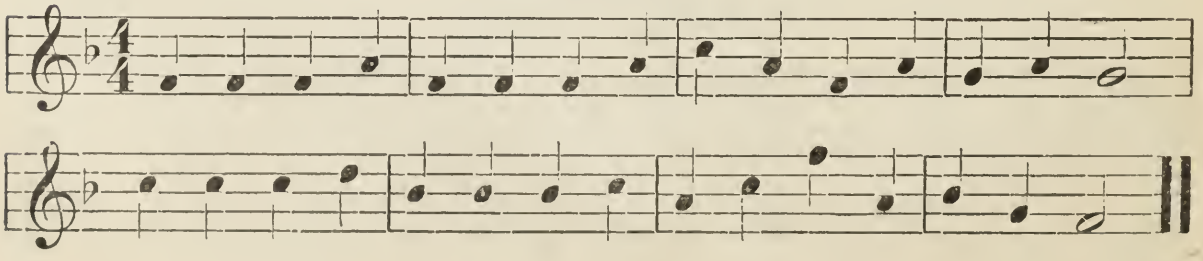


Now the world is sleep - ing, Lit - tle stars are peep - ing;

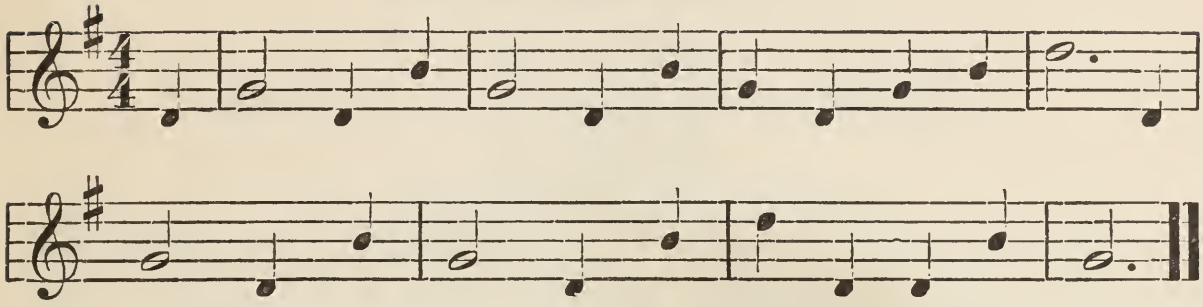


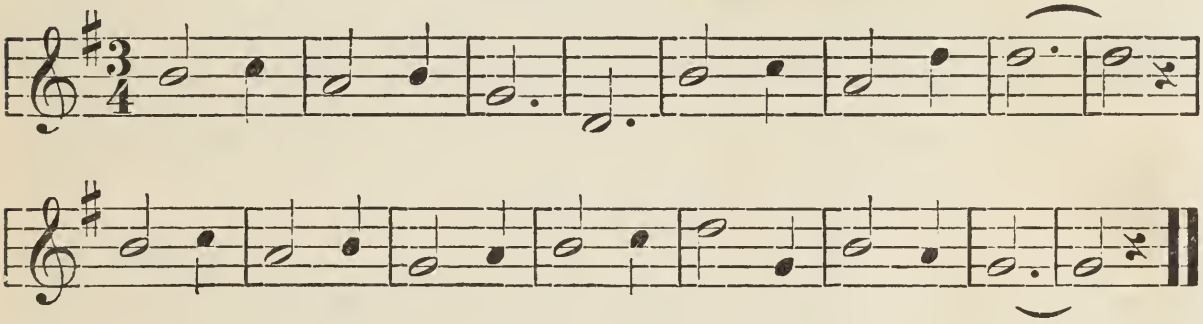
Fa - ther, in Thy keep - ing May the chil - dren rest.

Marching.

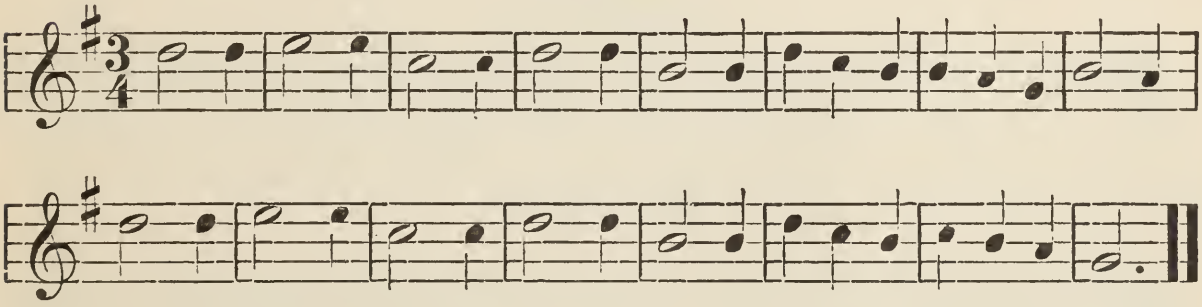


The two-pulse tone and the three-pulse tone contrasted in different rhythms.

A Bugle Call.

Gathering Posies.

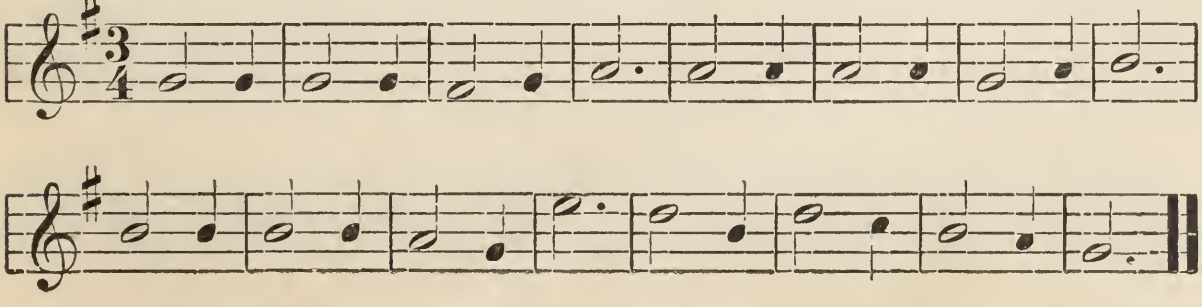


A Study.



Evening Prayer.

Folksong.



Beginning with the last pulse of the measure.

Two-four time.

la | la-la | la-la | la-la | la

Four-four time.

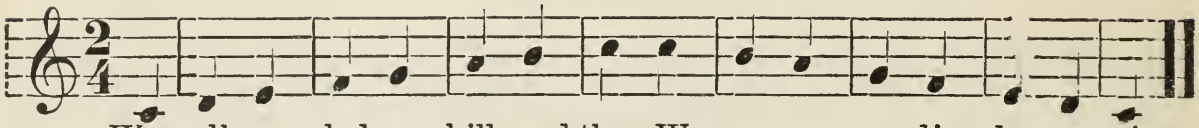
la | la-la-la-la | la-la-la-la | la-la-la-la | la-la-la

Three-four time.

la | la-la-la | la-la-la | la-la-la | la-la

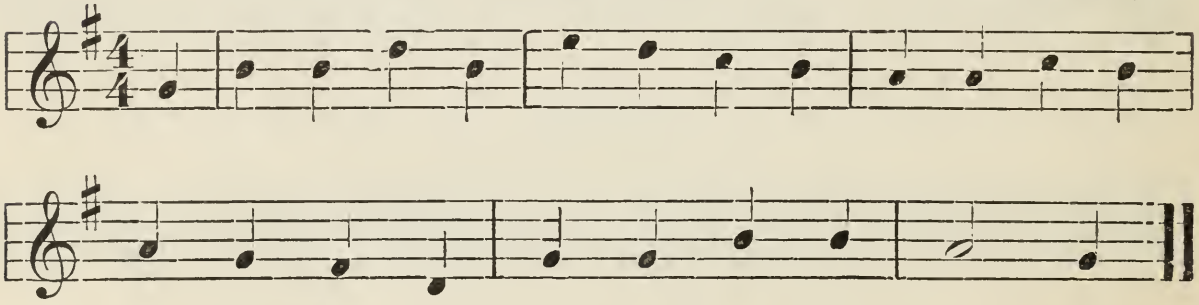
Studies.

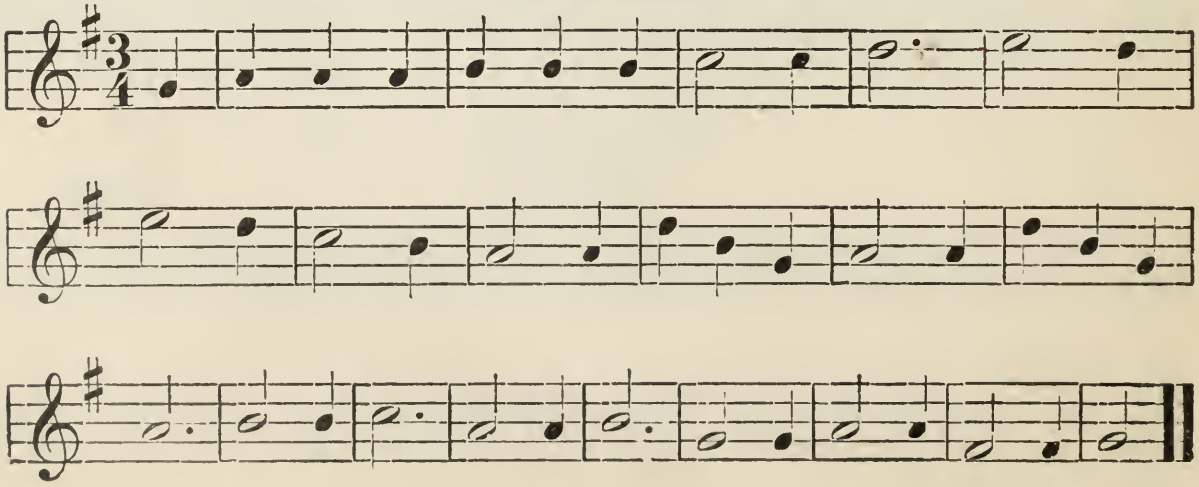
A Scale Song.



We pull our sled up hill and then We soon are speeding down again.

Morning Song.

Old German.

The Weaver.



The Divided Beat.

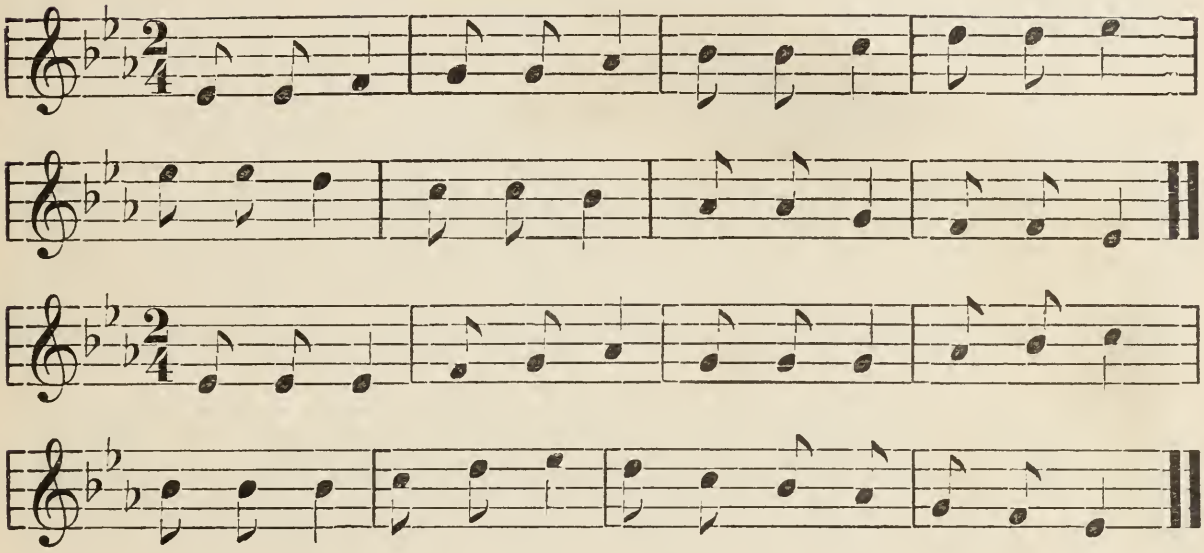
la-la-la-a | la-la-la-a | la-la-la-a | la-la-la-a

Each measure should be counted:

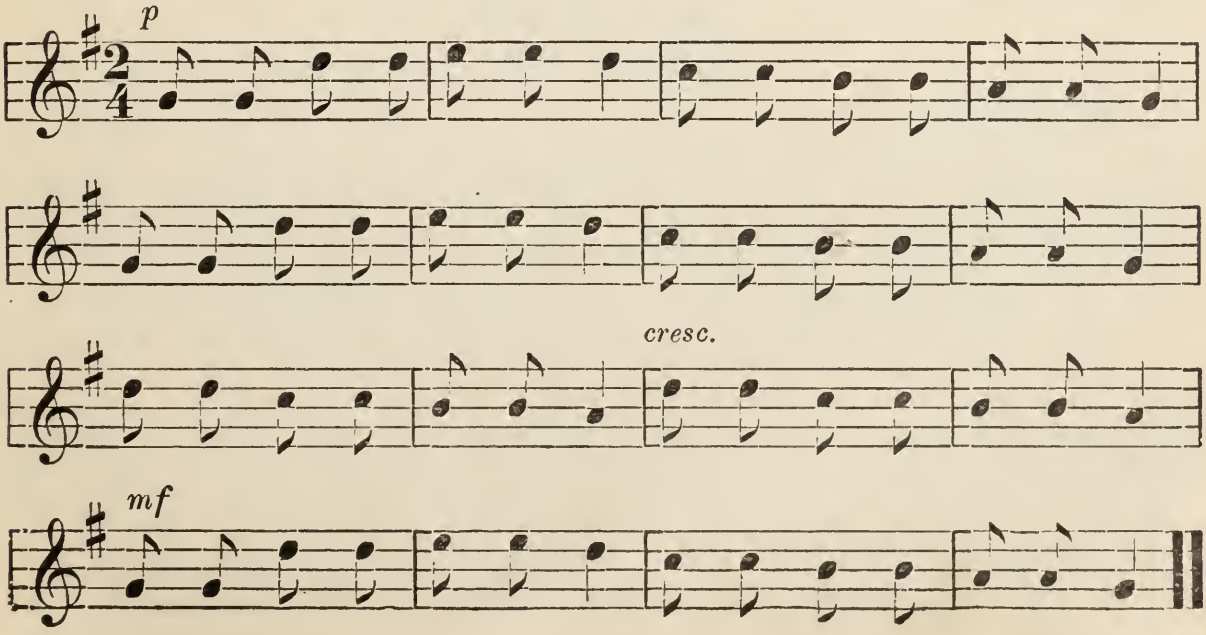
1 & 2 | 1 & 2 | 1 & 2 | 1 & 2

The Scale.

(Illustrating the Divided Beat.)

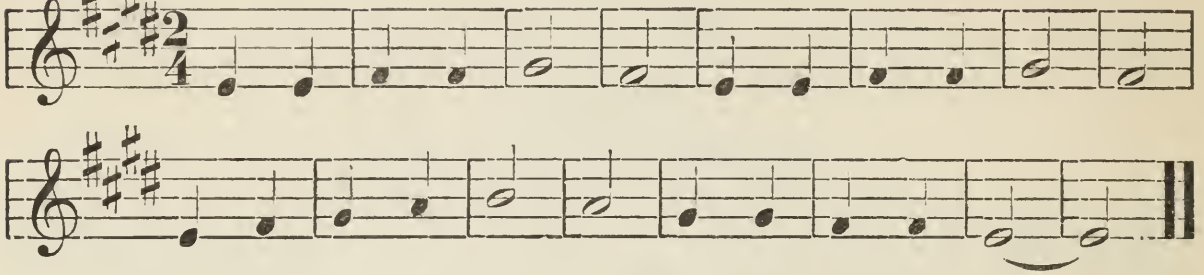


A Melody.

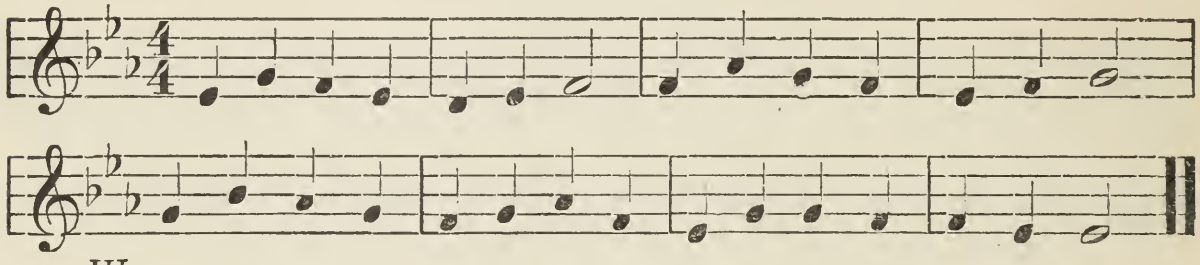
Allegretto. W. A. Mozart.

Studies.

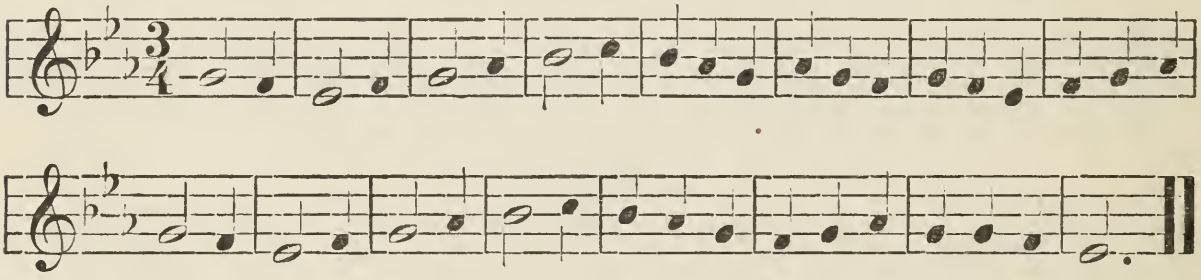
NOTE.—The rhythm and tonal structure of the following studies and songs should be fully analyzed before attempting to read them at sight.

I.



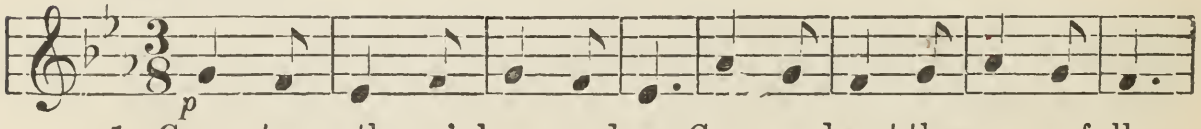
II.



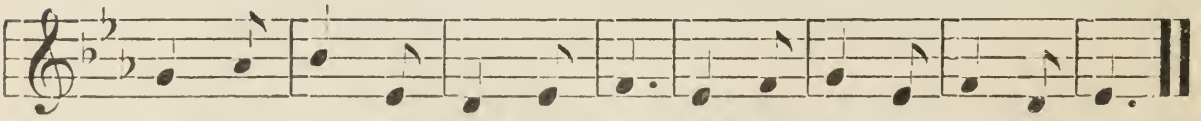
III.

Mother's Prayer.

Agnes Stollberg. Schulz.

Andante dolce



1. Come to moth - er's lap, my dear, Come and rest there peacefully;
2. As you sleep, dear, mother prays That your feet, in la - ter hours,
3. When her ba - by comes and lays Tir - ed head on mother's breast

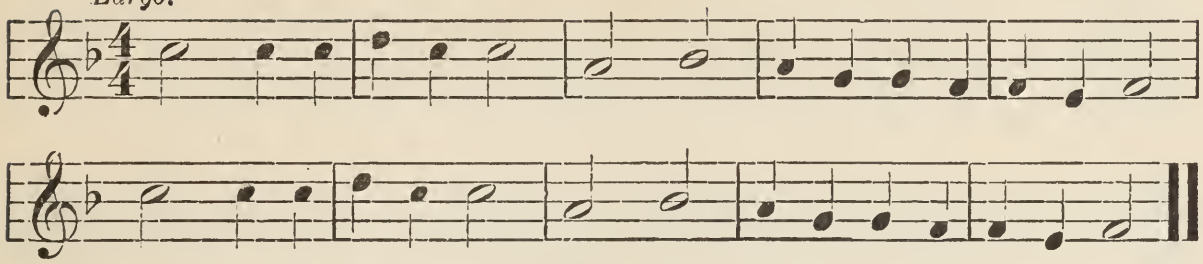


Sleep, my ba - by, free from fear, Mother's love is guarding thee.
May be led thro' pur - est ways, Rich in peace and fair-est flow'rs.
Moth - er prays that manhood's days May be just as sweet and blest.

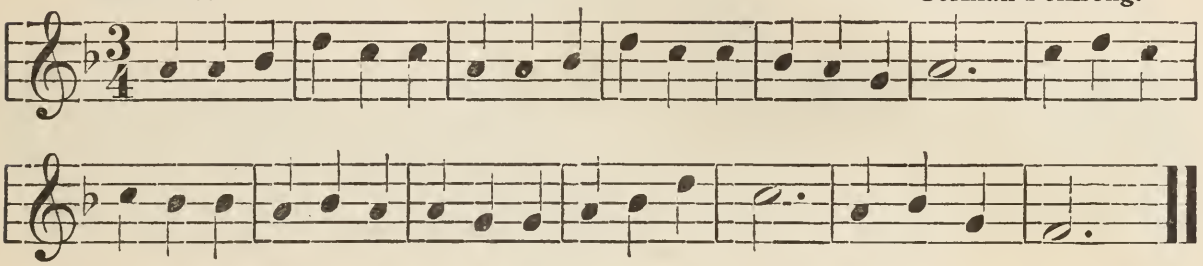
Songs.

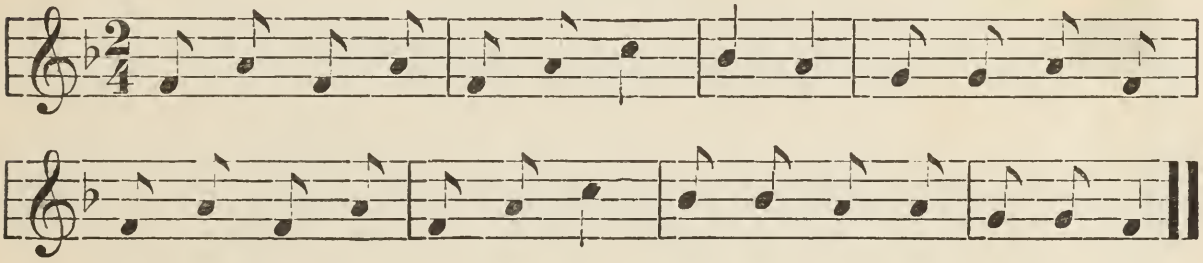
I. Part of a Melody of the XV Century.

Largo.



II. German Folksong.

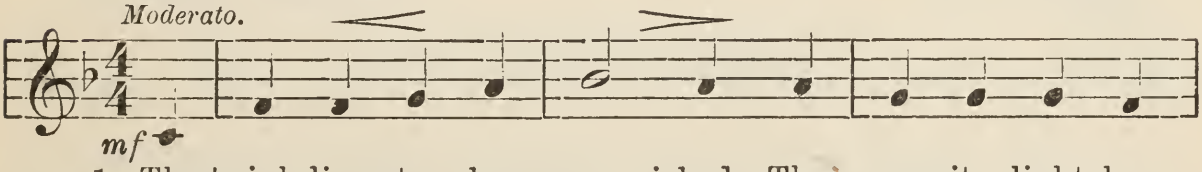
Moderato.

III. French Melody.

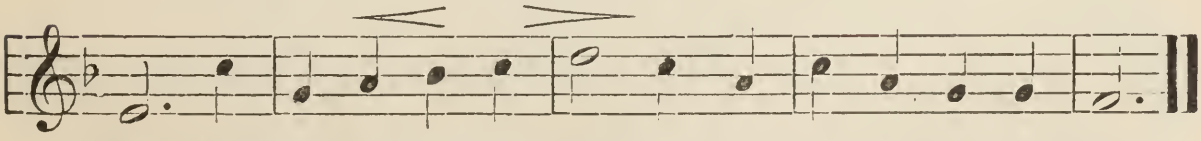


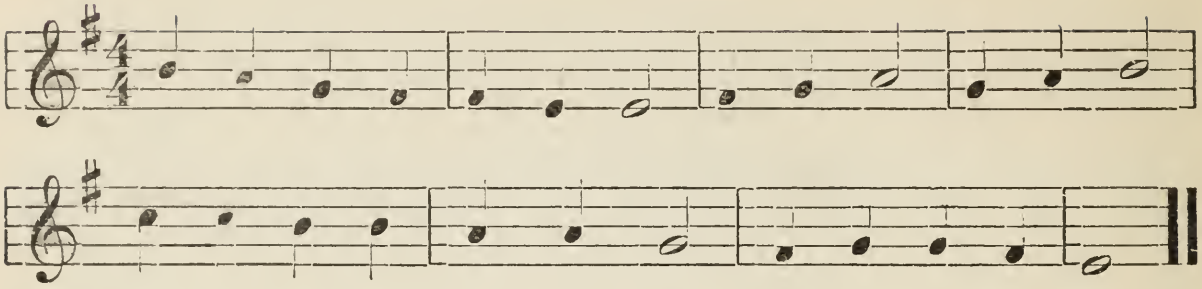
Morning Song.

Hoffmann v. Fallersleben. Gersbach.

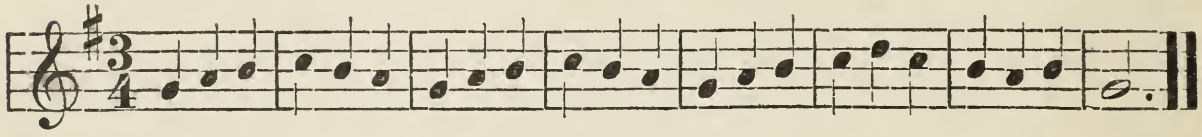
Moderato.



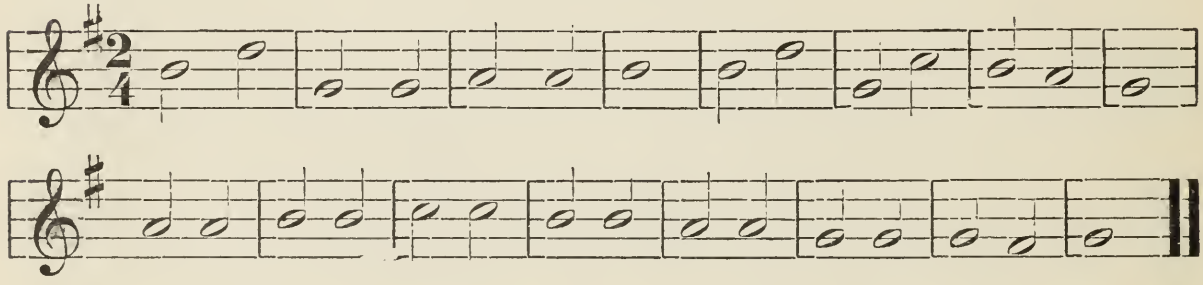
1. The twink-ling stars have van - ished, The moon its light has van - ished, And now the night is ban-ished And day comes in its stead.
2. A sun-beam strays and glan - ces O'er val - ley and o'er hill, And 'mid the dew-decked branches The hap-py song birds trill.
3. They sing their morn-ing prais - es To our Cre - a - tor mild Who watches ev - er o'er us And guards each lit-tle child.

A Cloudy Day.



The Wind Mill.

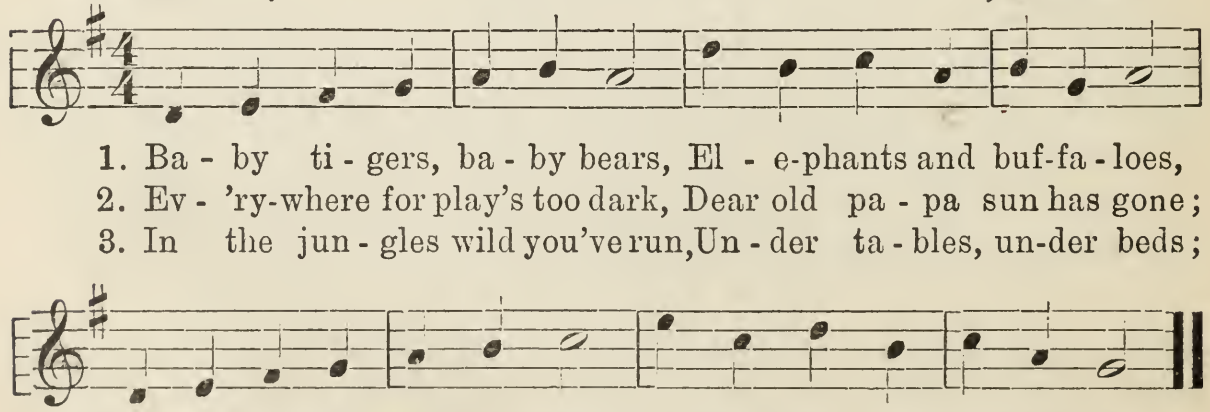


A Little Hymn.



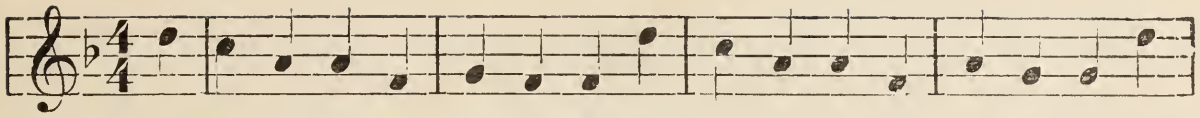
Bedtime.

Frederick Manley. John Martin.

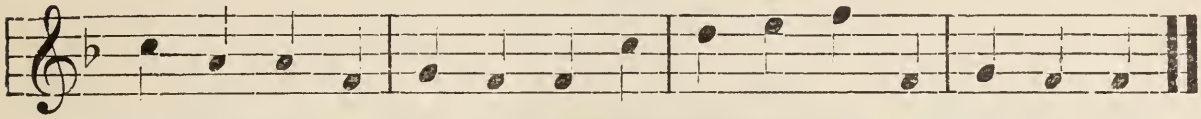


1. Ba - by ti - gers, ba - by bears, El - e-phants and buf-fa - loes,
2. Ev - 'ry-where for play's too dark, Dear old pa - pa sun has gone;
3. In the jun - gles wild you've run, Un - der ta - bles, un-der beds;

March to - geth-er from your lairs; See! the day is near its close.
Come in - to your co - sy ark; Rest till morn-ing, ev - 'ry one.
Now the time for play is done, You can rest your tir - ed heads.



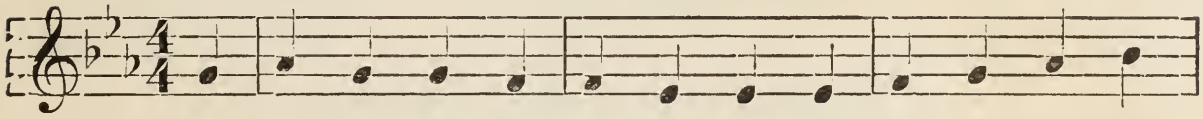
To-day I heard a robin sing, And since I have been wondering, What



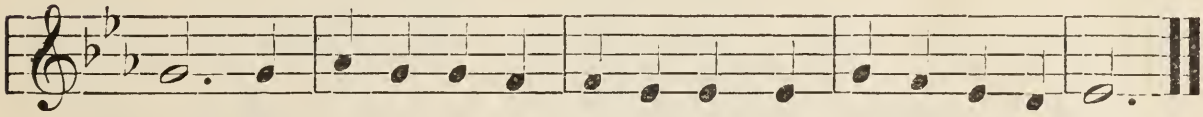
made him think that it is Spring When all the world is shiv-er ing.

The Snow-drop.

Rebecca B. Foresman.

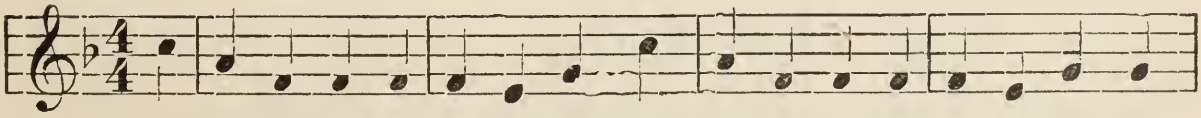


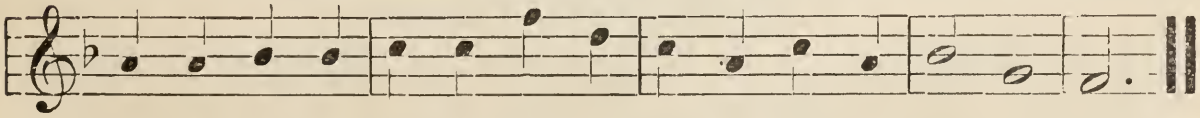
1. The last few flakes of Win-ter's snow, The first new green of
2. The sun, too, saw the lit - tle flow'r, And warm'd its heart of
3. And sun, and snow, and wind, and cold Re-mem-bered it was



Spring, Met in my garden, and I found A snow-drop blossoming.
gold; The wind blew softly when he saw The snow-drop in the cold.
Spring, When in my garden they beheld The snow-drop blossoming.

The Face in the Brook.

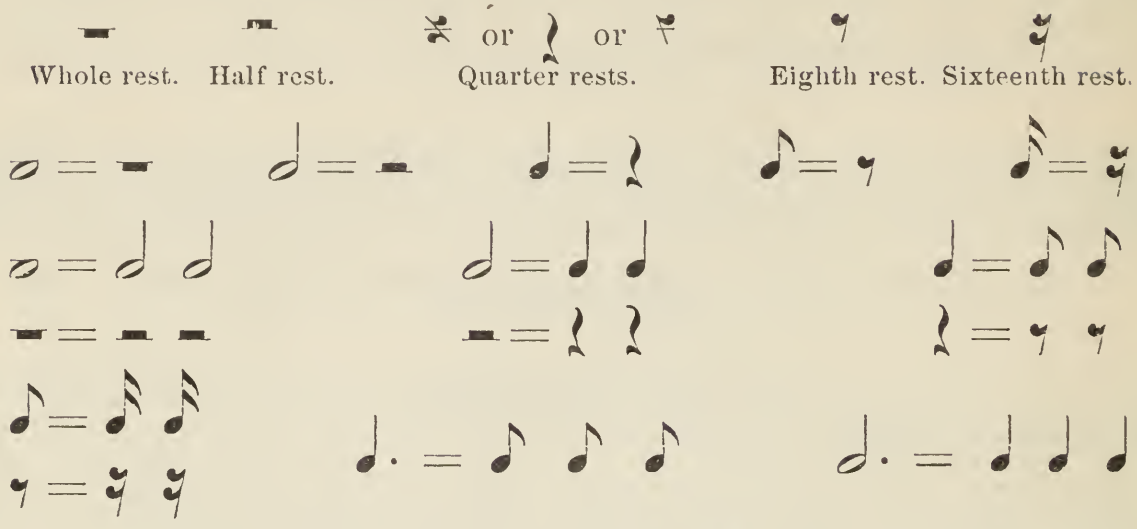
Rebecca B. Foresman.

1. O pret-ty lit-tle sil-ver brook, When in your shining face I look, I
2. I turn my head, she turns hers, too, Oh, please, dear brook, oh, tell me true, What



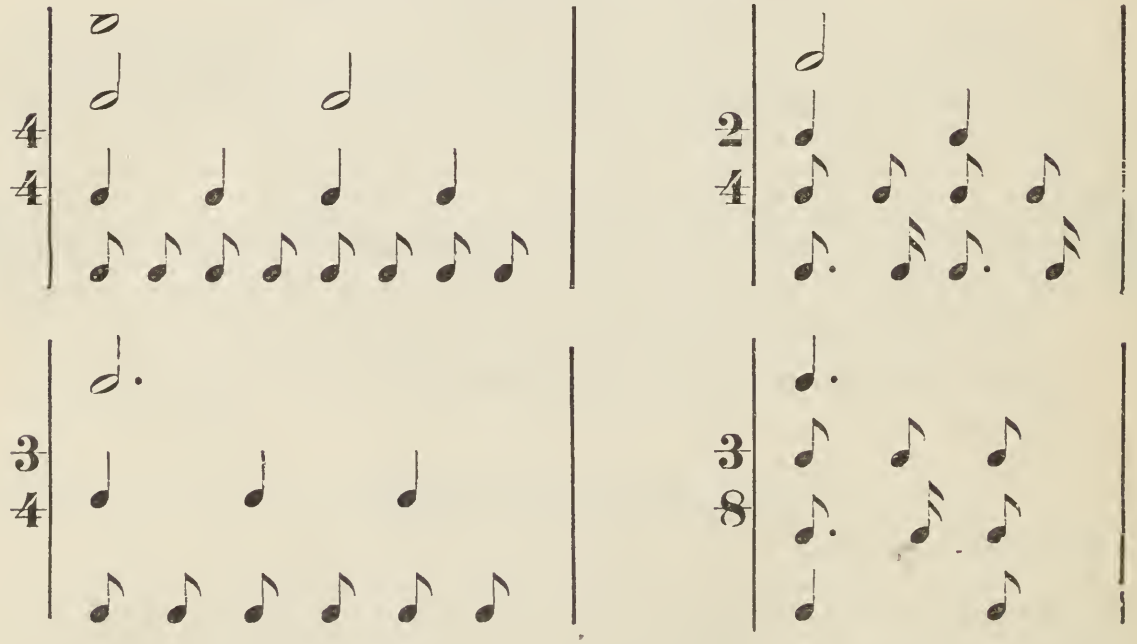
see a lit - tle girl like me, Oh, who, I won-der, can it be!
is this lit - tle maiden's name? I half be-lieve mine is the same.

Comparative Time Values of Notes and Rests.

Rests have time values corresponding to notes.

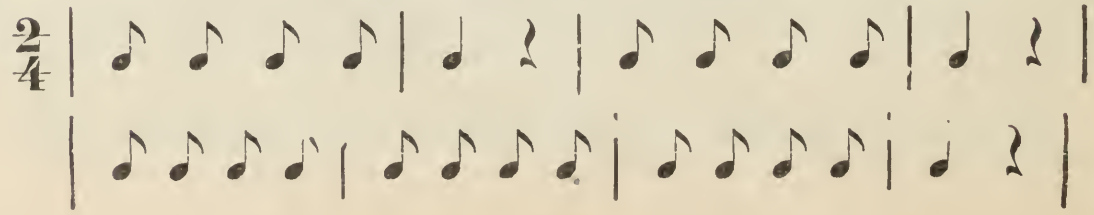


Different Ways to Fill a Measure.



The teacher should put different combinations on the blackboard for drill. The following method is suggested for analyzing the rhythm of a song:

A Friend in Need. (Page 66.)



COMMON ITALIAN TERMS USED IN MUSIC.

A—in, at, to, according to, for.
Ad libitum (Latin)—at pleasure.
Alla—like, in the style of.
Allegretto—somewhat quick.
Allegro—quick, lively.
Andante—walking, moderately quick.
Andantino—a little slower than *Andante;* sometimes more rapid.
Animato—with spirit.
Crescendo (<)—increasing in tone volume.
Da capo (*D. C.*)—from the beginning.
Dal segno (*D. S.*) or (𝄋)—from the sign.
Diminuendo (>)—diminishing in tone volume.
Dolce—sweet, with expression.
Fine—end.
Forte (*f*)—loud.
Fortissimo (*ff*)—very loud.
Grazioso—graceful.
Larghetto—somewhat broad and slow.
Largo—broad, very slow.
Legato—connected.
Lento—slow.
Marcia—march; *alla marcia*—marchlike.
Mezzo (*m*)—half; *mf.*—not so loud as *f.*
Moderato—moderate.
Moto—motion.
Non—not.
Pianissimo (*pp*)—very soft.
Piano (*p*)—soft.
Piu—more; *Piu forte*—louder; *Piu mosso*—more rapid.
Presto—very quick.
Poco—little; *Poco a poco*—little by little, gradually.
Rallentando (*rall.*)—retarding motion.
Ritardando (*rit.*)—retarding motion.
Ritenuto (*riten.*)—holding back.
Staccato—detached, disconnected.
Tempo—time, movement.
Tranquillo—tranquil.
Vivace—lively.
Voce—voice.

INDEX.

TITLE	COMPOSER	PAGE
Air Ship, The	*French Folksong*	84
An Explanation	*Hanoverian Folksong*	31
Apple-Tree, The	*French Folksong*	18
A-Riding	*Nicolai*	64
Asleep and Awake	*S. Reid Spencer*	102
Autumn Days		118
Barnyard, In a		117
Bedtime	*Martin*	124
Bells in the Steeple		34
Bees are Humming		59
Big Drum, The	*Mark Seely*	15
Blacksmith, The	*Gruenberger*	90
Body-Guard, The		41
Bogieman, The	*Old German*	70
Bouncing Ball		27
Bugle Call, The	*Old German*	54
Butterfly, The	*Erwin Oehme*	55
Bunny and Polly		61
Child's Evensong, A	*Stainer*	78
Child's Thanksgiving, A	*John Martin*	105
Christmas Bells		44
Christmas Time	*John Martin*	104
Christmas Tree, The	*Myles B. Foster*	106
Dairy Maids, The	*Old English Tune*	9
Daisies		42
Dancing Song	*Rhenish Folksong*	23
Dancing Song	*Folksong*	110
Dew Drop, A	*W. W. Gilchrist*	85
Divided Beat, The		52, 53
Dream, A		45
Dustman, The	*Brahms*	125
Early Spring		65
Earth's Dresses		54
Elephant, The		52
Evening	*Ernst Anschueiz*	28
Explanation, An		31
Face in the Brook, The		125
Father Christmas	*Folksong*	57
Fairies' Dance, The	*Eleanor Smith*	48
Firemen, The	*Ethelbert Nevin*	88
Five Little Girls		53
Fox and Goose	*German Melody*	39
Friend in Need, A	*Wilhelm*	66
Frog-Making		46
Fruit	*I. T. Wilson*	29
Gentleness		46
Goldfinch, The	*Brahms*	79
Good News	*G. Jaspersen*	62
Gray Rain		58
Guardian Angel, The	*Brahms*	108
Happy Eskimo, The	*Eleanor Smith*	50
Happy Little Alice	*Eleanor Smith*	20
Harvest Time		48
Humming Bird, The		60
Hurdy-Gurdy Man, The	*Wilhelm*	57
In a Barnyard		117
Indian Summer		48
In May	*Old English*	46
Jacky Frost	*Eleanor Smith*	80
January and February		49
Journey's End, The	*Eugene Loop*	22
Joyful Days	*Wilhelm*	72

TITLE	COMPOSER	PAGE
Jumping Johnny	*Nursery Rhyme*	49
KEYS		
Key of A		33
Key of A Flat		43
Key of B Flat		39
Key of C		27
Key of D		31
Key of E		35
Key of E Flat		41
Key of F		37
Key of G		29
King of France, The		47
Lady-Bird	*French Melody*	58
Lady Daffadown		29
Left, Right		49
Little Gypsy Dandelion	*Eleanor Smith*	10
Little Pilgrims	*F. H. Arkwright*	44
Little Trolls are Spinning, The	*Eleanor Smith*	101
London Bridge	*Old Tune*	32
Lullaby	*German Air*	32
Marching		22
May's Coming	*German*	11
May, In	*Old English*	46
May Time	*Naegeli*	19
Make-Believe Town	*Adapted from Gruenberger*	17
Mill-Wheel, The		30
Mix a Pan-Cake	*Childhood Days*	38
Moon, The		17
Morning Glory, The	*G. W. Chadwick*	74
Mouse Cousins		34
Months, The		62
Month of May, The	*Eleanor Smith*	93
Morning Prayer	*Rheinberger*	99
Morning Song	*English*	76
Morning Song	*Gersbach*	123
Mother's Prayer	*Schulz*	122
Mournful Linnets, The	*Children's Song*	42
My Cap		81
My Country, 'Tis of Thee	*Carey*	109
My Dolly	*French Folksong*	12
Mystery, A	*K. G. Hering*	98
Naming the Trees	*Folksong*	10
Now the Day is Over	*Rinck*	110
October	*J. K. G. Loewe*	87
On a Snowy Day	*Old German*	55
Open the Gates as High as the Sky		78
Owl, The	*Ethelbert Nevin*	73
Playing Horse		116
Polly's Piano		26
Ponies, The	*French*	52
Prayer, A	*Kreuz*	107
Prisoners		36
Pussy	*Nursery Songs*	27
Pussy Cat, Pussy Cat	*J. W. Elliott*	36
Pussy Cat		116

TITLE	COMPOSER	PAGE
Rain, The	*G. Jaspersen*	37
Raindrops, The		27
Rain Song	*Eleanor Smith*	86
Reason Why, The	*German*	28
Rider on the Rocking-Horse	*Taubert*	94
Ring, The	*J. W. Elliott*	100
Ring Around a Rosy	*Reinecke*	21
Robin and the Redbreast, The		47
Robin in the Cherry-Tree, The		11
Robin's Rain Song		64
Robin's Return	*Carl Attenhofer*	16
Signs of Rain	*German Folksong*	36
Signs of the Weather	*Old Folksong*	15
Sing a Song of Workshops	*G. W. Chadwick*	20
Silk Worm, The		30
Sleigh Ride, A		47
Sleighing Song	*Old Tune*	52
Snowbirds, The	*Reissmann*	35
Snowbird's Message, The	*Wilhelm*	12
Snowing and Blowing	*German Folksong*	34
Soldier's Song	*Old English Game*	16
Song to Venus		67
Special Studies		68
Spider, The	*Folksong*	23
Spring is Coming	*J. A. Martin*	32
Squirrel, The	*German Folksong*	30
Squirrel, The	*Eleanor Smith*	13
Squirrel's Tea, The	*French Air*	14
Stars and Dewdrops	*Witthauer*	51
Streamlet, The		63
Studies in Time and Tune		24, 25, 112–124
Summer or Winter	*From Nursery Songs*	29
Swallow, The	*Folksong*	81
Ten O'Clock		65
Thank You, Pretty Cow		59
Three Plum Buns		41
Tick, Tock	*Children's Songs*	28
Time Study		24, 110
Time to Rise		26
Topsy-Turvey	*John Martin*	75
Trees, The	*Ancient Folksong*	10
Tune		25
What a Good Child Says		116
What the Robin Sings	*Eleanor Smith*	97
When the Little Children Sleep	*Reinecke*	96
When the Stars	*Dr. Garrett*	101
Wind, The	*English*	45
Wind, The	*W. W. Gilchrist*	102
Winds of Evening	*French Melody*	13
Windmill, The	*German Air*	14
Winter's Music	*German Folksong*	14
Woodpecker, The	*Ethelbert Nevin*	82
Work and Play	*Wilhelm*	74
Wrens and Robins		23
Young Jasons, The	*Brandenburg Folksong*	40

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